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THE CASTELLATED AND DOMESTIC
ARCHITECTURE OF SCOTLAND

FROM

THE TWELFTH TO THE EIGHTEENTH CENTURY

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FOR

DAVID DOUGLAS.

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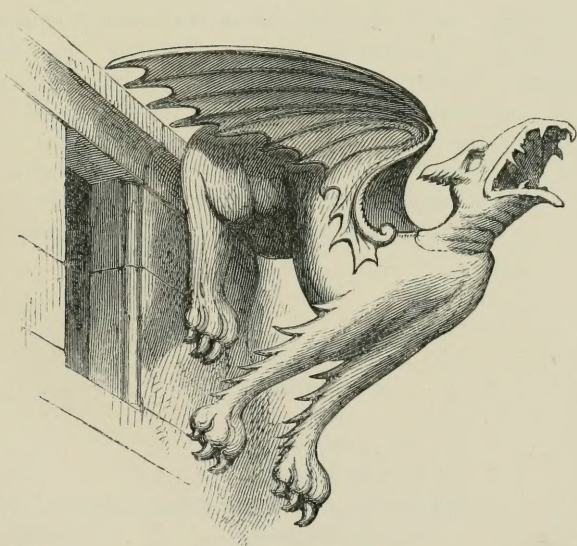
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THE
CASTELLATED AND DOMESTIC
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OF SCOTLAND

FROM THE TWELFTH TO THE EIGHTEENTH CENTURY

BY
DAVID MACGIBBON AND THOMAS ROSS
ARCHITECTS

VOLUME TWO



EDINBURGH: DAVID DOUGLAS

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THE CASTELLATED AND DOMESTIC ARCHITECTURE OF SCOTLAND

FROM THE TWELFTH TO THE EIGHTEENTH CENTURY.

FOURTH PERIOD—1542-1700.

WITH the death of James v., in 1542, the Third Period of Scottish Architecture came to a close.

There occurs at this period a distinct break in the continuity of our Architectural History. The long minority and the troubled reign of Queen Mary were very unfavourable for the development of Architecture, and comparatively few buildings can be identified as having been erected at that time, or indeed until the more peaceful reign of her son.

Besides, at this epoch in the history of Scotland many circumstances combined to produce an entire change in the architectural style of the country.

I. *The Introduction of the Renaissance Style.*—In treating of the previous period it was pointed out that there were indications in the architecture of Stirling and Falkland Palaces of the approach of the Renaissance style. But these, as above explained, were exceptional cases, and during the following half-century the encroachments of that style on the native art of the country were not very considerable. But towards the end of the sixteenth century the Renaissance art began to exercise a very marked and decided influence, especially on the details and internal finishings of the buildings of the time of James vi. This influence went on steadily increasing until, during the course of the seventeenth century (as we shall have many opportunities of observing), it gradually but completely superseded the Scottish Architecture.

II. *The Use of Artillery in Sieges.*—During the previous period, as we have above pointed out, the employment of artillery was not unknown. But about this time the gradual improvement in ordnance, and the fuller introduction of the use of gunpowder, had the effect of producing an entire revolution in the art of fortification and in the style of castle-building. In Scotland, as elsewhere, it was now recognised that the

ordinary castles of the nobility had no chance against the improved artillery, and that the ancient keeps and walls of enceinte were of little use as a defence against a serious siege. This led to a general change of plan.

Instead of building castles to resist a siege, the nobles now contented themselves with a sufficient amount of fortification to render their dwellings safe against sudden attack. The result was that the Castellated Architecture of the end of the sixteenth and the following century was of an entirely different order from that of the previous periods.

The idea of erecting fortified residences was gradually abandoned. The mansions of the nobility now began to be transformed from grim castles into ornamental country mansions, whether built on the keep or the quadrangle plan. The sites of new buildings were selected rather for shelter from the elements than for defence against human foes. Hence we often find the houses or castles of this period erected on low ground near a river, or in some similar situation chosen for its amenity.

The erection of castles of sufficient strength to resist artillery was admitted to be beyond the means of single individuals. It was acknowledged that that must be a national matter, and the construction of castles of defence was henceforth left in the hands of the Crown.

The strong castle of Tantallon remained for some time an exception to this principle, but it belonged to the great family of the Douglasses, who were in fact rather rivals than subjects of the Crown.

III. *The Reformation.*—Another event which took place about the time now under consideration had a powerful influence in developing the new style of architecture.

This was the Reformation. One of the results of that great movement was the secularisation of the Church lands. The lion's share of these lands fell to the nobility and gentry, who had the power to seize and keep them, and who thus became suddenly enriched.

This proved a lucky event for Domestic Architecture in Scotland. The nobles and country gentlemen were now in funds, and immediately proceeded to use them in extending their old mansions, or in building new ones.

Hence arose the sudden development of Domestic Architecture which distinguishes the reign of James VI., and forms the Fourth Period of our Castellated or Domestic Style. As the stormy period of the Reformation began to abate, and more peaceful times succeeded, the country houses, although still adhering for the most part to the Scottish style, gradually dropped its military features, and became more domestic.

IV. *The Union of the Crowns of England and Scotland.*—The reign of James VI. being a comparatively quiet one was propitious for Architecture, and the close connection of Scotland with England after James's

accession to the English throne in 1603, led to the introduction of many of the features of the Renaissance or Elizabethan style from that country. It had also an enlightening and civilising effect on Scotland generally, by bringing it into contact with a richer and more polished people, and in this way many improvements were gradually imported from the south into the domestic arrangements and architecture of the country.

As the combined result of all these circumstances, Scottish Architecture now took a new departure. Changes in style seldom occur suddenly, and in the present instance the change was, as usual, gradual. It is in fact difficult to say exactly when it commenced. Traces of Renaissance ornamentation, and of the amelioration of accommodation, have been above pointed out as already existing during the previous period, but it was not till after the beginning of the seventeenth century that the new style was fully developed and generally adopted.

The period now under consideration is in fact a transition period, in which the earlier Scotch style is gradually transformed into the fully developed Renaissance of the seventeenth century.

During this period we find the same general characteristics in the design both of the plans and elevations as in the preceding one. The two previously existing types of plan, viz., the Keep or Tower and the Castle built round a courtyard, still continue to flourish together, although they are in some instances considerably modified so as to suit the requirements of the time. But although the plans and general forms are almost the same, the external effect of these castles differs considerably from that of the previous epoch.

Among the leading external features of the castles and mansions of this period are the picturesque turrets corbelled out at every angle, covered with slated roofs, and terminated with iron finials. The walls are generally very plain, and the ornamentation is confined to the parapet and upper portions, where it often bursts out with extraordinary profusion and richness, as for instance at Castle Fraser and Craigievar. The parapets are generally false, the roof resting on the top of them, and the wall-head is broken with ornamental dormers carried up from the face of the parapets. The roofs are high pitched, and have picturesque chimneys and crow-stepped gables. Corbelling, both plain and ornamental, is one of the chief characteristics of the style. It is used on every possible occasion. The turrets, staircases, parapets, etc., are all supported on corbels, and the towers are often changed from a circular basement to a square upper floor by means of large and elaborate corbels, as at Claypotts, Castle Stewart, and Amisfield.

The combination of these features is often most successful, and the appearance of every building of this style is so marked and characteristic

that it is scarcely possible not to recognise it at a glance as belonging to this period.

It is very commonly supposed, and is frequently stated by writers on this and kindred subjects, that this style of Scotch Architecture is "French." In Billings' work no opportunity is omitted of impressing this idea on the reader; but we believe, and shall endeavour to show, that this is an entire mistake. There is certainly a general and superficial resemblance between the castles of France, Germany, and other countries of Europe, and those of Scotland at this period, but when the designs are considered architecturally and in detail, the Scottish buildings are found to be essentially distinct from the others.

Turrets, steep roofs and gables, corbels, ornamental dormers, and similar features were common to all the Architecture of Western Europe as well as to that of Scotland at the close of the Gothic period and the beginning of the Renaissance, and to the extent of following this general tendency, Scotland may be said to have derived her style from abroad. But when we examine the Scottish buildings carefully and in detail, we discover that the design is of native growth, that it has a national and distinctive character, and forms a style quite as independent as, if not even more so than, any of the Renaissance styles of the other countries of Europe.

FOURTH PERIOD—*Plans.*

Let us first examine the plans of the castles and houses of this period. So far as we are aware these have never been well illustrated or explained, and it may be that from want of sufficient attention to the internal arrangements the mistaken view above referred to may to some extent have arisen.

The plans adopted during this period are either the same as those of the previous period, or consist of modifications which have grown out of them.

Thus we have (first) the simple rectangular tower, the direct lineal descendant of the old Norman keep. This is represented by the numerous Border peles, and similar simple towers in every part of the country, such as Hallbar, Lanarkshire; Coxton, Morayshire; and Scotstarvet, Fifeshire; or such plain rectangular buildings as Udney Castle, Aberdeenshire, and Spedlins Tower, Dumfriesshire.

It has already been noticed that during the Third Period various slight modifications of this form were introduced.

But now that defence was no longer such a primary object as formerly, the severity of the simple keep was in many instances gradually done away with, and the rectangular tower house received a more fanciful treatment. Of this we have a good specimen at Amisfield in Dumfries-

shire. There the plan is that of a simple square keep. But on this simple plan are grafted numerous turrets and corbellings, which almost conceal the original idea, while nothing could exceed the picturesqueness of the treatment of the upper stories.

(Second.)—The use of the L plan for towers was very common in this as in the previous period, and some of the largest castles were now built on that model, which, it will be recollected, is simply the old Norman keep with a wing added at one corner. Glamis Castle, one of the finest and best-known castles of the period, is on this plan.

Craigievar is also on the L plan, but, as frequently happens during this period, some liberties are taken with it, part of the side opposite the wing being slightly broken out, so as to contain the kitchen fireplace, and the wing itself being projected to the east in an unusual way, while in the upper stories there are towers corbelled out in all directions.

Other instances of the L plan, in which certain peculiarities and modifications are introduced, are Crathes and Balbegno, where the tower in the re-entering angle is occupied with the staircase to the first floor level only, and an additional room is thus gained in the tower on the upper floor. At Fiddes, which is also on the L plan, two round towers are projected in front of the main building, one of which contains the entrance and stair to the first floor, while the other contains the stair to the upper floors. The projection of the round towers also gives protection by means of embrasures for fire-arms. Other instances of departure from the primary simple L model will be noted as we proceed.

(Third.)—Another typical modification of the keep plan, which was introduced in the sixteenth century in connection with the use of fire-arms, is that of placing turrets or towers, built from the foundation, at two of the diagonally opposite corners of the main keep.

Mr. Billings appears to have recognised this form of plan as peculiar to Scotland, and gives a plan of Terpersie Castle, in Aberdeenshire (the only plan in his book) in illustration of it (vol. ii. page 1). Terpersie, built in 1561, is one of the simplest examples of this arrangement, which is an exceedingly common one in the sixteenth century both in large and small buildings.

Claypotts Castle, near Dundee, is a good and characteristic example of its period (1569). The plan shows an oblong central building of four stories, with a round tower at two of the diagonally opposite angles, the ground floors of which are furnished with loopholes for defending the various faces of the tower and the doorway.

The round towers of Claypotts (which contain square rooms internally) are corbelled out to the square form externally on the top story in a rather marvellous manner. The number of rooms provided by this plan is considerable. The other two corners of the building are provided with open bartizans at the roof for defence.

A-similar arrangement is adopted on a much larger scale at Drochil Castle, Peeblesshire, built by Regent Morton in 1581.

Notland Castle, Westray, Orkney, presents still another modification of the keep, the towers at the diagonally opposite corners being *square*, and having the staircase in one and the private rooms in the other, an arrangement very commonly adopted.

Perhaps the largest and finest example of this form of plan is Castle Fraser, Aberdeenshire, where the tower at one angle is square and that at the other round.

The number of examples of this form of plan is very large, and it would greatly facilitate references and descriptions if it received a short name. As one form of plan is designated the **L** plan, it has occurred to us that the form we are now considering might equally appropriately be called the **Z** plan. We have accordingly adopted this nomenclature for convenience in the succeeding pages.

A somewhat similar idea to that of the **Z** plan is sometimes carried out in the castles of the period built round a courtyard, where we occasionally find a large square tower at one external angle, and a circular one at another, as, for instance, at Tolquhan.

(Fourth.)—Another modification of the keep plan adopted at this period is that of a simple oblong keep or main house, with a square tower attached to and overlapping one angle in such a way that the main building is flanked on two sides by the tower, and the tower is also flanked on two sides by the main building. These castles form in fact a double tower. Of this arrangement Burgie and Blervie Castles in Morayshire are good examples, although in both little remains of the main building, and the tower only has been preserved. The tower was carried higher than the roof of the main building, so as to have battlements all round for defence, and also to serve as a watch-turret.

All the above forms of plans are clearly the direct lineal descendants of the original Norman keep, while they show modifications naturally arising from the requirements of the time and place. But through all these modifications the idea of the old quadrilateral tower is preserved as the main body of the building, and the new features are merely adjuncts to it. Probably nowhere has this plan been so thoroughly worked out and persistently adhered to as in Scotland, and certainly there cannot be a question as to the native development of these variations of the original keep.

These plans are peculiarly Scottish, and we believe it would be difficult, and probably impossible, to find similar plans in France or anywhere else.

FOURTH PERIOD—*Details and Ornament.*

As the plans are evidently of native growth, so the ornamentation of this style may also be proved to be of direct descent from the earlier Scottish Architecture, and to be derived from the features which were necessary in earlier times for defence. Hence we find that the further back we trace its component parts the more real and necessary they are. In the castles of the fifteenth century which we have considered every feature was useful. In the sixteenth century also, however exaggerated some of the corbels and other features might be, they are still distinguished from the later examples of the seventeenth century by their genuineness and utility. Thus, as we have seen in examining the plans, the position of the towers and turrets is arranged for the purpose of defence, and the buildings are provided with loopholes and angle turrets really intended for use. The corbelling, although no doubt introduced greatly for effect, is at least in a natural position, *i.e.* assuming that a change of plan is required, such as from the lower circular part of a tower containing the staircase to the upper square part containing rooms, or that an angle turret, a staircase turret, or a bow window is to be projected, it could not be effected in a simpler or more natural way than by the corbels so universally employed in the buildings of the greater part of the sixteenth century.

In contrast with this we find in the latest sixteenth-century and in the seventeenth-century work that the old forms are continued and imitated, while their true purpose and significance are lost. Thus the gargoyles, which in the early work were used for carrying off the water from the parapet gutters, and were sometimes carved in imitation of small cannons, are in the later work stuck on as ornaments in places where they cannot be required, there being, in fact, often several stories between them and the roof, as is the case at Castle Fraser and Craigmillar.

The corbelling becomes even more fantastic than before, and is often applied where it is not necessary, as, for instance, to carry staircase turrets within a few feet of the ground, where it would be simpler and better construction to bring the turret wall up from the foundation. These heavy corbellings near the ground always indicate late work.

At the Earl's Palace, Kirkwall, we have a striking example of this, the angle turrets being several stories in height, and the corbelling being within a very short distance of the base.

The angle turrets were originally, even after they were roofed in, designed and used for defence, but in later examples they are often stuck on for ornament only, while in other cases they are enlarged, so as to form small apartments.

In early work the parapets are provided with machicolations, or are

supported on simple corbels. In the later work the corbels become gradually less useful, and, as we have seen, are employed merely as applied ornaments. At a still later date the parapets and turrets are ornamented with a multiplicity of diminutive corbellings and mouldings, which are really of no use but for ornamentation. This is notably the case in Aberdeenshire, where the corbels are most profusely ornamented with a kind of imitation of battlements. At Drochil we have an example of what the great corbels of the earlier parapets are finally frittered away to, so as in the end to form a mere chequered band.

In connection with these details it is observable that in late Domestic, as in late Ecclesiastical Architecture, there is a strong tendency to revert to Norman enrichments, such as the cable, the billet, the chequer, and the dog-tooth, as at Castle Fraser, Amisfield, Crichton, Traquair, etc.

The parapets, originally so useful for defence, become in later times absorbed into the walls of the dwelling. We saw, at Ruthven Castle, that the parapets were beginning to be roofed in, and in later work this is usually the case, the eaves of the roof being at the top of the parapet, with dormer windows rising into the roof above it.

The above ornamental features are all clearly derived from the early useful forms, of which they are, in fact, the degenerate representatives, and there can scarcely be any question as to their being a gradual growth from the seed originally planted in the soil.

The early defensive features of the French and English castles, as has already been pointed out, were also similarly degraded into mere ornaments. But although this change was effected in the same way in Scotland the result was different. The Scottish ornamentation is undoubtedly peculiar and distinct, and the transformation can be traced through all its stages from first to last. There were unquestionably hints taken from other countries, but the foreign ideas were not simply copied; they had to pass through the process of assimilation with the native elements before they could be incorporated with Scottish Architecture.

A number of other and alien features of a novel character were however introduced about this time, showing the slow and timid steps by which the Renaissance crept into the place of the old style. Thus, when parapets are really employed as such in late work, they are generally composed of classic balusters and pedestals, as at Castle Fraser and Craigievar. The O.G. form of the turret roofs of these castles is also a sure indication of late work.

Loopholes of the lying-horizontal kind, being for guns, were necessarily used after the introduction of artillery, about the middle of the fifteenth century, but they are sometimes insertions in older work. The small shot-holes for muskets so common under window sills were also introduced after that date.

The earliest loopholes for guns have generally immense splays to the

exterior, so as to allow the smoke to escape, as at Tantallon and Spynie ; but, as above pointed out, it was soon discovered that great guns were inapplicable in private castles, and the result was that in later work only small shot-holes for musketry occur, as is the case in every castle of the time of James VI.

As time advanced the early splay and the later bead gave way to projecting mouldings and architraves round windows and doors. Renaissance entrance doorways were also frequently introduced, or inserted in older work. Horizontal cornices, pediments over windows, and other details which have a distinct feeling of the Renaissance naturally followed at a later period.

A still later date is shown by the absence of dormer windows breaking the roof line, and the introduction of the unbroken horizontal classic cornice at the eaves (as at Aberdour, Moray House, etc.), the absence of angle turrets, a tendency to balance of plan, so as to produce a symmetrical arrangement, classic mouldings in cornices and strings, and classic ornaments and enrichments, of all which features we have admirable examples in Drumlanrig Castle and Caroline Park.

The insertion of numerous panels in the walls containing coats of arms and inscriptions of mottoes and texts of Scripture are also characteristic of late work. These are of frequent occurrence, but we may refer to the fine gateway at Balcomie as a good specimen.

Among the strange revivals of old forms adopted at this time was that of the re-introduction of groined vaulting instead of the plain barrel vaults which had for centuries been almost universally employed in domestic work. The hall of Towie Barclay is a well-known example of this late groining. There is another good and somewhat similar example at Balbegno, in Kincardineshire.

At Delgaty Castle, Aberdeenshire, the original hall has groined vaulting ; and at Gight, Towie Barclay, Inverugie, and elsewhere, it is usual to vault the small entrance lobby with a ribbed and groined roof, and (as we saw above) the garden house at Edzell is similarly vaulted.

This revival seems however to have been limited to Aberdeenshire and the north. In this district the old religion had not been so entirely obliterated as in the south of Scotland, and still retained many powerful adherents ; while the Episcopalian form of Church-government, so much encouraged by the King, was chiefly favoured in preference to the Presbyterian form. This led to the retention, and in many cases to the revival, of the old forms of architecture along with the old forms of worship.

Early in the seventeenth century many churches and chapels were erected in the revived Gothic style of that period, a style which combines some common features of the Pointed style with many details of that of the Renaissance. This revival seems to have had an influence on the

Domestic Architecture of the period, as shown in the groined vaulting and early Gothic details above alluded to.

FOURTH PERIOD—*Corbelling and Angle Turrets.*

There are two points connected with this period of our Architecture which are worthy of a little further consideration, as tending to illustrate the native and natural growth of the style.

The peculiarly picturesque effect of the buildings of this period depends greatly (1st) on the large amount of corbelling employed, together with the frequent and capricious change from round to square on plan; and (2d) on the free and constant use of angle turrets.

1st, *As regards the Corbelling.*—Although corbelling in stone is not uncommon in other countries, it is not met with to anything like the same extent anywhere else as it is in Scotland, where during the sixteenth century it formed one of the leading features of the style. It is not easy to account for this, but it may be to some extent explained by the fact that Scotland is a stone-building country. The abundance of good building stones and the severity of the climate have always encouraged the use of stone in preference to wood in buildings of any pretension. The excessive stone corbelling so characteristic of the sixteenth-century work in Scotland is thus the native mode of carrying out the general style of the period, being, in fact, simply an imitation in stone of the overhanging timber construction and framed work so common everywhere at this period, both in England and on the Continent, and even in the Scottish towns.

A glance at Claypotts and Amisfield will show a similar effect in stone to a style of construction very common in timber, especially during the period now under consideration.

In support of this view it may be mentioned that wooden corbels are sometimes found supporting a stone superstructure, as at Queen Mary's Bath, Canongate. It would thus appear that, wherever the *idea* of corbelling was derived from, the mode of application of the idea was peculiar to Scotland.

2d, *As regards the Angle Turrets.*—Although pinnacles, peaked roofs, and angle turrets were common everywhere about this period, the latter are a leading feature of Scottish Architecture.

Angle turrets took their origin from the open bartizan so commonly corbelled out at the salient angles of all walls. These were afterwards raised higher than the parapet, and were roofed in. They had a somewhat chequered existence, being for some time a feature of the greatest importance, but they afterwards gradually dwindled away, and were ultimately ignominiously thrust out.

The form of turret so common in Scotland may be shown to be of

native growth, and its development can be traced through all its stages from its birth to its death.

We saw it in process of transition from the open bartizan to the roofed turret at Ruthven Castle, and at Comlongan another good example occurs illustrative of the same process.

At Airth Castle (as Mr. Billings notices) the open bartizan and roofed turret occur together on the same tower.

During the latter half of the sixteenth century the angle turret reigned supreme, and gradually increased in size and importance till it reached its full development at Castle Fraser, the Earl's Palace at Kirk-wall, and numerous other castles of James VI.'s time.

The gable was then almost entirely drowned by the turrets, which sometimes extend across the gable till they almost meet. The gable is thus reduced to very small dimensions, and if finished as a gable would look ridiculous between the two great turret roofs on each side of it. At Elcho, Glenbucket, and Fordel the turrets are large, and the gable is reduced to little more than a chimney-stack between the enlarged turrets, some of which are square in form and of dimensions sufficient to contain a small room. So completely was the gable swamped that in some examples, such as Glamis Castle, the proper finish of the wall at the roof in the form of a gable is done away with, and a small parapet is substituted.

In such examples as East Coates House, Edinburgh, Gilbertfield, Lanarkshire, and Brackie, Forfar (which is a very complete and unaltered specimen of 1581), we see indications of an opposite tendency. In these instances the turret roof, instead of standing out clear, is almost lost in the house roof, and the gable again begins to assert itself.

After this period the turret began to decline, and the gable gradually got the better of it, and went on growing and flourishing at the expense of the angle turrets until the latter were altogether driven out of the field, the gable being rendered complete so as to include the whole width of the wall from eaves to eaves, while the discarded angle turret, shorn of its high pitched roof, has to cling as best it can to the angle of the wall below the eaves of the roof.

At Ballone Castle and Cawdor Castle good instances occur of the turret degraded and swamped by the gable, which is there entire, the turret being pushed entirely down below the skew-puts, so as to allow of the completion of the gable. A similar example occurs at Kelty House, and another in the Canongate of Edinburgh. At Tilquihilly the rounded angles of the building are brought to the square with corbels near the eaves in such a manner as to preserve the idea so familiar to the Scottish mind of a projection where the turrets used to be. This is the last indication of the influence of the turret, and in later examples it entirely disappears.

With these facts before us, it surely cannot be denied that the angle turret as used in Scotland in the sixteenth and seventeenth centuries, wherever the idea may have been derived from, is essentially a feature of native growth and development.

It is remarkable that those who have so persistently maintained that Scottish Architecture is so entirely French should have given so few examples of the French buildings with which they would compare the Scottish ones. The only instance we have met with of any specific French building being adduced as a proof that Scottish Architecture was borrowed from France occurs in *The Life of Lord Chancellor Seton*. Fyvie Castle was built, or at least remodelled, by the Chancellor, and the author, in speaking of it, expresses the opinion that it was designed by French artists. He calls attention to "the Château de Montsabert erected during the fourteenth and fifteenth centuries, which bears a very striking resemblance to Fyvie," and the reader is referred to the view of Montsabert in Victor Petit's *Châteaux de la Loire*. On comparing that view with Fyvie we could not detect the similarity of design. However, in order to make quite sure of this solitary example of alleged resemblance between the French and Scottish châteaux we determined to visit it and judge for ourselves. We now refer the reader to the two views of Montsabert (Figs. 40 and 41, vol. i.)

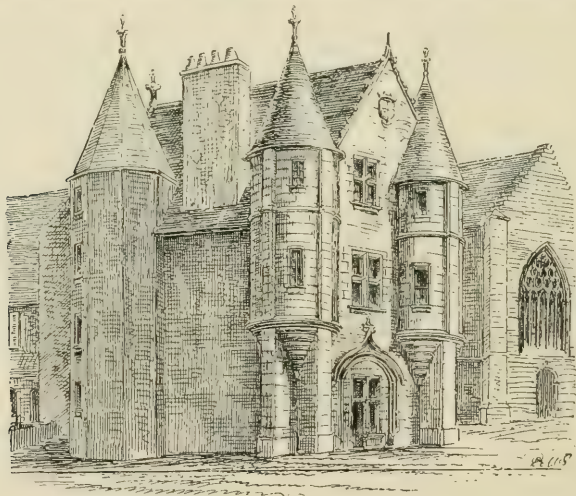


FIG. 487.—King René's House, Angers Castle.

from which he may judge whether there is any foundation for this supposed resemblance. As we have already mentioned, there is a general similarity amongst all the buildings of Europe of this class about the time we are treating of. They have all turrets and steep roofs, and in

these points Fyvie and Montsabert agree, but beyond this there are no features of the two buildings which correspond in architectural details.

The nearest approach to the likeness of a Scotch building which it has been our fortune to discover in France is the small house within the Castle of Angers (Fig. 487) in which it is said that King René of Anjou was born. But even this, which at first sight shows an outline which might be Scottish, is entirely French in details, and when carefully examined the fancied resemblance disappears.

Our belief is that the prototype of the mixed Scotch style of the Fourth Period is rather to be found in Germany and the Low Countries than in France. The houses and manors of the Low Countries are plainer in design than the French ones, and bear a considerable resemblance to those of Scotland, with their turrets and crow-stepped gables, while for the more purely Renaissance features of Scotch Architecture many precedents may be found all over Germany. These German buildings have been recently illustrated by Herr Fritsch in his *Denkmäler Deutscher Renaissance*. Referring to it, the broken pediments and the interlacing scroll-work over the windows, so common in such buildings as Heriot's Hospital, Argyll's Lodging at Stirling, etc., may be seen at the Castles of Aschaffenburg, Heidelberg, etc. This particular form of ornament is not common in France, but, like other elaborate forms of interpenetration, abounds in Germany. The portal of the Zenghaus of Wolfenbüttel (1619) is almost identical with the entrance archway to the courtyard of Heriot's Hospital. At Wurzburg University the same heavy rustication is adopted as at the gate to Argyll's Lodging. The arcade and rustic facets of the courtyard of Crichton Castle find a distinct precedent in the Rathhaus of Lübec (1570), a town with which Scotland had a good deal of commerce in those days.

In Germany a very usual and picturesque mode of finishing buildings is to place a bow window in the form of a turret at each angle, starting from corbels on the first floor, and rising through several stories to the roof. Examples of these angle oriels abound everywhere, as at Dresden, Schaffhausen, and the Rathhaus, Altenberg. One cannot but be struck with the general resemblance of these features to the late angle turrets of Scotland, such as those of Earl Patrick's Palace, Kirkwall, and the Place of Kilbirnie. There is however this difference, that the Scottish examples, in accordance with the custom of the country already mentioned, are always executed in stone, while the German examples are usually of wood.

As a specimen of the very strong views on the French origin of Scottish Architecture set forth in Mr. Billings' work, we may quote the following passage in connection with the description of Tolquhan Castle : —“ If the rich baron or high officer of State could afford to employ a

French artist in the erection of his château, his neighbours would probably content themselves with such modifications of the architecture of their gorgeous protectors and allies as native talent could reproduce and moderate fortunes purchase. Among the latter class of structures we may safely class the grotesque mansion of Tolquhan, and its date, 1586, shows how early this turreted style had taken deep root in the northern districts of Scotland. Firm and massive as a Scottish fortalice required to be in those troubled days, it grotesquely associates with its rude strength the fantastic ornaments of a more fanciful and civilised people, and stands a type of what the French alliance must have produced among the gentlemen of the age—the rugged nature of the Scot decorated with the style and manners of the mercurial Frenchman.”

This is no doubt a fine, though fanciful, piece of writing, but whether applicable to the Scottish gentleman of the period or not, the comparison between the imaginary grotesque gentleman and his castle is unfortunately founded on an entirely erroneous view of the conditions of Scottish Architecture at the end of the sixteenth century. The fact is that this idea is the offspring of the writer's imagination, and is absolutely without any proof whatever. Where, in the first place, is the slightest evidence that the rich barons or high officers of State employed French artists to erect their castles? If they ever did so, the works of the Frenchmen must have entirely disappeared, as there is scarcely a castle in Scotland which is not completely native, both in the arrangements of the plan and the style of ornamentation.

We have traced the growth and development of these plans and ornaments from the earliest times to the latest, and have seen how one form has naturally grown out of another, so as to give a complete, unbroken, and natural succession of designs. There has been no abrupt break in the continuity of the ideas, as there would have been had foreign artists been employed. The importation of fresh blood would have shown itself at once in a sudden change of style. But no such sudden change occurs. The passage from one style to another is always gradual, and by easily traced steps. The only exceptions are at Stirling and Falkland, where we believe French workmen were employed. These two buildings however stand alone, both in point of time and design, and are the exceptions which prove the rule.

The work of the foreigners is quite apparent, and stands apart from that of the general Scottish design, and, as we have endeavoured to show, it was imported long before the Renaissance style had begun to take a general hold in the country.

In the above quotation the writer refers to Tolquhan, which was built in 1586, as an early example of the turreted style rooting itself in the North. But although early in the north, this would not be at all an early date for such work in the south of Scotland. At Falkland, Lin-

lithgow, and Stirling, there are round towers and gateways of similar form to that of Tolquhan, which all date from the beginning of the sixteenth century, or at least fifty years earlier than the northern example. This is quite natural, and shows how this style, which was first developed in the south of Scotland, and under Royal encouragement, took a considerable time to expand over the whole country, and penetrate as far as Aberdeenshire. The staircase turret in the courtyard of Tolquhan is perhaps what Mr. Billings refers to in calling attention to this castle as an example of the "turreted style." This turret with its corbelling is similar to Claypotts and other southern examples, which are considerably earlier in date. But there are no features at Tolquhan analogous to the angle turrets of the later examples, such as Castle Fraser, Glamis, etc.

It is remarkable, in connection with Mr. Billings' supposed analogy between this building and French castles, that the Renaissance details which were introduced at the Royal palaces, and show the work of foreigners, are here entirely wanting.

It has been above mentioned that many of the castles of this period, to which we shall have frequent occasion to allude, continued to be erected on the same tower-like plans as in earlier times, so much so indeed that many of the towers which were built in the time of James VI. are supposed by Billings and others to have been carried up on the old walls of earlier castles. Such are Craigievar and Castle Fraser, the elaborately ornamented upper stories of which present a strange contrast to the plain walls of the lower floors. There does not, however, appear to be any evidence of this having been the case. We have seen that while the plans of these castles are on the same general lines as the earlier ones, still there are certain peculiarities which show that they are wholly of later date, while others, such as Crathes, are dated, and there is really no reason to suppose that they are not all of the same period.

At the same time that these tower-built mansions were so largely erected, good examples also exist of mansions built on the quadrangle or courtyard plan. As in the previous century, we still find these two types of plans employed simultaneously.

An examination of some of the plans of these castles built round a courtyard will distinctly show the great difference between the castles of this type in the seventeenth and those of the previous centuries.

Tolquhan, Aberdeenshire, is a well-preserved and interesting specimen, having the outer court and the gatehouse, which are rather rare features, still entire. The latter has the triple shot-holes, not unusual at the time, and is ornamented with the billet and rope mouldings revived at this period. The grotesque carved figures are also rather common late features. The ground floor contains complete kitchen and offices. The first floor is reached by a wide staircase of the square form,

and contains an extensive suite of state apartments, comprising the hall, or, as it might now more appropriately be called, the dining-room, a private room or library beyond it, and on the other side of the stair landing a long gallery or withdrawing-room. Galleries of this description were introduced at this period, being one of the features borrowed from England. There are fine examples at Crathes, where the roof is of panelled oak; at Pinkie and Earl's Hall, where it is painted with the allegorical subjects common at the time; and at Culross Palace there is a similar roof.

The variety of the plans of the castles and mansions of the Fourth Period shows that there was at that time great diversity of rank and wealth amongst the Scottish proprietors. While the powerful Baron could entertain royalty in his spacious halls and reception-rooms, the smaller proprietors still dwelt in simple oblong towers or peles exactly similar in accommodation to the keeps of their forefathers. But between these two extremes there were mansions of numerous intermediate stages, indicating the varied circumstances and requirements of many different grades of society. Life in Scotland had now become much more complex than in earlier times. There were now no longer only two ranks or conditions of life as there were formerly, viz., the feudal lord and his vassals and serfs. That state of society is represented in Scottish architecture by the towers or keeps of the fourteenth century and the larger castles of the fifteenth century. That similar dwellings still continued to be erected in the sixteenth and seventeenth centuries shows that to a large number of the inhabitants the primitive conditions of life remained almost unaltered.

The domestic arrangements of the pele towers of the Fourth Period are usually of the most elementary description. The hall is the only public room, and it still serves, as in the olden time, the various purposes of sitting-room, kitchen, and sleeping-room. There is rarely any trace of a separate kitchen in these pele towers. Some of the larger keeps, however, had the distinction of possessing a kitchen apart from the hall. This marks a decided advance in manners. At first the kitchen simply formed a portion of the hall, screened off at the lower end, and furnished with a spacious fireplace. Such was the arrangement at Elphinstone, Newark on Yarrow, Comlongan, etc., where the proprietor, while entertaining his guests at the upper end of the hall, could watch the progress of the cooking as it proceeded in the great fireplace of the kitchen at the lower end.

In the Fourth Period a very large number of castles and houses were built either on the L or the Z plan, and contained every possible variety of accommodation. In these mansions of the intermediate class there is almost invariably a distinct kitchen—generally on the ground floor. The remainder of that floor, which is nearly always vaulted, contains cellars, one of which has usually a private stair communicating with the hall.

This was no doubt the wine-cellar, from which supplies could by this means be brought directly up to the hall.

The first floor always contains the hall or dining-room, and the owner's private room. There is also generally a withdrawing-room, situated either on the first floor, when the mansion is of sufficient extent, or, in the smaller houses, on the second floor, immediately above the hall.

The rest of the house is divided up into bedrooms, of which the number necessarily varies according to the size of the mansion. Arrangement is generally made by means of several staircases to give separate access to each apartment.

The extent and variety of accommodation provided in these L and Z houses is frequently considerable, while in others it little exceeds that of the pele towers. These buildings were the residences of the lesser proprietors and nobles.

The castles surrounding courtyards are of course the largest in extent, and, as above mentioned, they contain suites of galleries and reception-rooms such as could scarcely be attempted under any of the other forms of plan. In several instances, however, galleries are introduced in mansions of the L plan, usually in the top story, and partly in the roof: such are those above referred to at Crathes, Earl's Hall, and Pinkie House.

The design of the courtyard-castles of the Fourth Period is thus essentially distinct from that of the corresponding buildings of the previous time, such as Doune or Dirleton, and contained almost all the arrangements considered requisite in a modern mansion, as will be more fully apparent when we come to consider each example separately.

FOURTH PERIOD—*Staircases.*

Amongst the other improvements in the planning of castles which took place about this time was the enlargement of the principal staircase.

In the earlier keeps, as we have seen, the staircase was either a narrow straight flight in the thickness of the wall, or a narrow circular newel staircase in the angle. The first improvement was the introduction of a separate break or tower in the re-entering angle of the L plan, as at Balvaird, etc.

During the Fourth Period this tower became considerably enlarged, so as to admit of a wide circular staircase from the entrance door to the landing on the first floor leading to the hall. Above this level, access to the upper apartments was obtained by small newel stairs, generally partly corbelled out in a re-entering angle of the building.

In cases where the house was built on the plan with square or circular wings at the diagonally opposite corners, one of these wings was not

infrequently set apart for the staircase. This was the case at Glenbucket, Castle Huntly, Notland, Harthill, etc., and at Elcho the staircase is in a similar tower, which occurs at one angle only.

At Huntly Castle, Earl's Hall, and other places, the wide staircase is carried up to the top of the building. The finest example of this kind of fully developed newel staircase is the well-known one of Fyvie Castle.

The next stage in the plan of the staircase is the introduction of the straight or scale stair. Of the earliest form of the scale stair, which consisted of a single straight flight leading to the principal floor, we have good examples at Drum Castle and Craigievar.

In the early part of the seventeenth century this form of staircase came to be almost universally adopted, and was extended so as to form several flights leading to the different floors. The newel is a solid wall, and is ornamented with half round pillars at the ends, frequently with carved caps and bases. The staircase of the later buildings at Crichton Castle is a very fine and typical example.

As time progressed many other modifications both of external design and internal arrangements were introduced.

After the gables had to a large extent driven the turrets from the field, the Scottish style of house became somewhat simplified, although still retaining many of its essential features. During the seventeenth century the Renaissance gradually dispossessed the native style of ornament, but the old plans are still adhered to, and we have even in this late period examples of the simple keep, and of the Z plan. The L plan also continues to be used on a large scale, as at Innes House, Morayshire. Although the angle turrets have generally disappeared, we find many examples of the favourite corbelling yet retained, as at Duntarvie and Caroline Park.

As time progresses there is a great advance towards modern arrangements and comforts, and a very marked tendency towards symmetry in the design of the elevations is gradually creeping in. We find many examples of efforts towards this end. The door is placed as nearly as possible in the centre, and wings or towers are built at each flank to balance one another. But there is evidently a difficulty experienced in reconciling the internal arrangements with the external uniformity. It is not till we reach such late examples as Caroline Park and Drumlanrig Castle, built in the latter half of the seventeenth century, that perfect symmetry is arrived at. These innovations naturally led to a gradual departure from the traditional plans, and to an approach to more modern forms.

James VI., being King of England as well as Scotland, naturally brought the two countries into closer connection, and we find many indications of the influence of English art on that of Scotland from the

beginning of the seventeenth century. The regular quadrangular plan now became more common, with well-balanced symmetrical arrangements and a stronger infusion of Renaissance detail and ornament. "Argyll's Lodging" at Stirling and Drumlanrig Castle are prominent instances of this influence.

In the former we have an admirable example of a town-house of this period built on the quadrangle or courtyard plan. This house also shows the peculiar interlacing ornament so much used over cornices of doors and windows in late Scottish work, the idea of which we believe to have been imported from Germany.

Innes House, Morayshire (which was built by the architect of Heriot's Hospital), also shows Renaissance details, together with interlacing ornaments applied to the old L plan.

Huntly Castle, Aberdeenshire, the upper story of which was rebuilt in 1603, already shows the importation of oriel windows from England. These common and beautiful features of Elizabethan architecture are very unusual in Scotland. There are rare specimens at Pinkie and Maybole, but, strangely enough, the finest oriels were in the Earl's Palace at Kirkwall, erected in 1607. These unfortunately are now sadly destroyed.

Pinkie House and Winton House are good and familiar examples of the influence of the English taste,—the former having a mixture of Scotch and English features, while the latter is almost entirely English in feeling and detail. Fyvie Castle, Aberdeenshire, was built by the Chancellor Seton, who was also builder of Pinkie House. In this case he adhered to the old Scotch style, so as to maintain the character of the old keep to which he added. But he could not avoid the prevailing tendency to symmetry, the principal front being arranged with the doorway in the centre, and the elevation made to balance on each side of it by repeating the form of the old keep at the other end.

It is unnecessary here to multiply examples, as attention will be drawn to the various points of interest connected with each building in the following detailed description of the Castles and Mansions of the Fourth Period. In describing these edifices we shall adhere to the plan adopted in the descriptions of the previous periods, commencing with the simple keeps or peles, then following up with the buildings exhibiting the various modifications of the keep, viz., the L plan, simple and with additions; the Z plan, or oblong tower, with wings at two of the diagonally opposite angles; the double tower, etc. To these will succeed the castles with quadrangles, and finally the mansions, the plans of which show a gradual departure from the traditional arrangements, and a close approximation to the dispositions of modern houses.

This period being one of transition from the old Scottish style to the

modern one, we shall endeavour to arrange each list of houses so as to show the gradual progress of this transition. Each series of descriptions will therefore commence with the buildings of the period which have most of the Scottish style in their design, to be followed by examples in which the transitional features are prominently visible, and concluding with designs in which the Scottish style is absorbed in the modern or Renaissance type.

AMISFIELD TOWER, DUMFRIESSHIRE.

This striking tower is situated on level ground above the steep bank of a stream about four miles from Dumfries, and near the station of Amisfield. It is one of the most picturesque of the late tower-built houses in the county. In plan it is a simple parallelogram, 31 feet 6 inches by 29 feet (Fig. 488). The ground floor contains the entrance

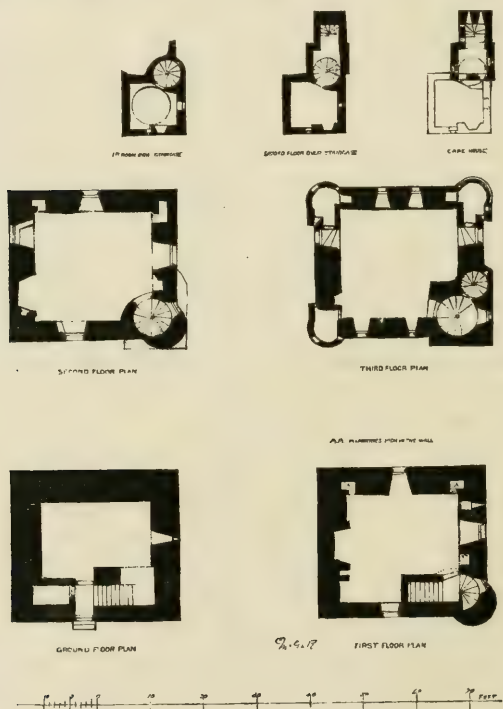


FIG. 488.—Amisfield Tower. Plans.

door, and a straight stair to the first floor. It has one vaulted apartment, forming the usual cellar or store, and a smaller cellar next the entrance door which may have been a guard-room.

The first floor comprises the hall, 21 feet long by 15 feet wide, with large fireplace, almonries, etc., as usual. The recess adjoining the staircase seems to have been partitioned off as a separate chamber. One small cupboard has a little window to the outside, and may have been a place for keeping victuals in. This hall was probably used as a kitchen and servants' hall.

The second floor contains the more important upper hall or proprietor's living-room, having windows on all sides, some of them provided with stone seats in the ingoings. There are also a garde-robe and almonries in the thickness of the walls. This room is only 22 feet by 21 feet. Above the first floor the staircase is carried up in a circular turret, corbelled out from the square angle, about 7 feet from the ground. Over the corbelling there is a door by which access could be obtained to the tower without opening the strong doors and defences of the lower doorway. This door would probably also be connected with the enclosing wall of the courtyard. The way in which the outer circle of the stair turret is managed shows a little straining after effect (Fig. 489).

The third floor was evidently the proprietor's family bedroom. There is access from it by a few steps to the angle turrets at three of the angles. The form of these is unusual, from their being composed of a corbelled projection, partly circular and partly square. Each turret is provided with shot-holes, so that the face of the walls is protected on all sides.

Above this floor the stair turret is made square on plan, and is overhung in a very extraordinary manner, the whole turret being very skilfully corbelled out from, and balanced on the plain square angle of the ground floor.

Above the third floor there is an attic room of the same dimensions. A small corbelled turret in the angle of the main staircase contains a very narrow stair to the attic floor and to two rooms (one above the other) immediately over the main staircase. These rooms are 9 feet by 8 feet. Still higher than this, and overhung and balanced on the apex of the gable, are two stories, and a still smaller stair than the last leading to the "cape-house" or watch-tower, about 6 feet by 5 feet, forming the highest point of the building.

Altogether this building affords a fine and telling example of the love of corbelling so prevalent in the "Fourth Period" of Scottish architecture. The windows are much more enriched than usual, and the enrichments all show the tendency, then so common, of reverting to the early types. Round the windows we find the dog-tooth; the top of the tower shows the billet and cable, while the projecting dormer has the cable and the guilloch combined with the small shafts and corbels so common in Scottish architecture at that time. This is probably the most

striking example of the adherence to the old keep plan, so remarkable in Scotland, while its external appearance is so entirely altered by the multiplicity of the turrets and ornaments piled up upon it as almost completely to conceal its origin.

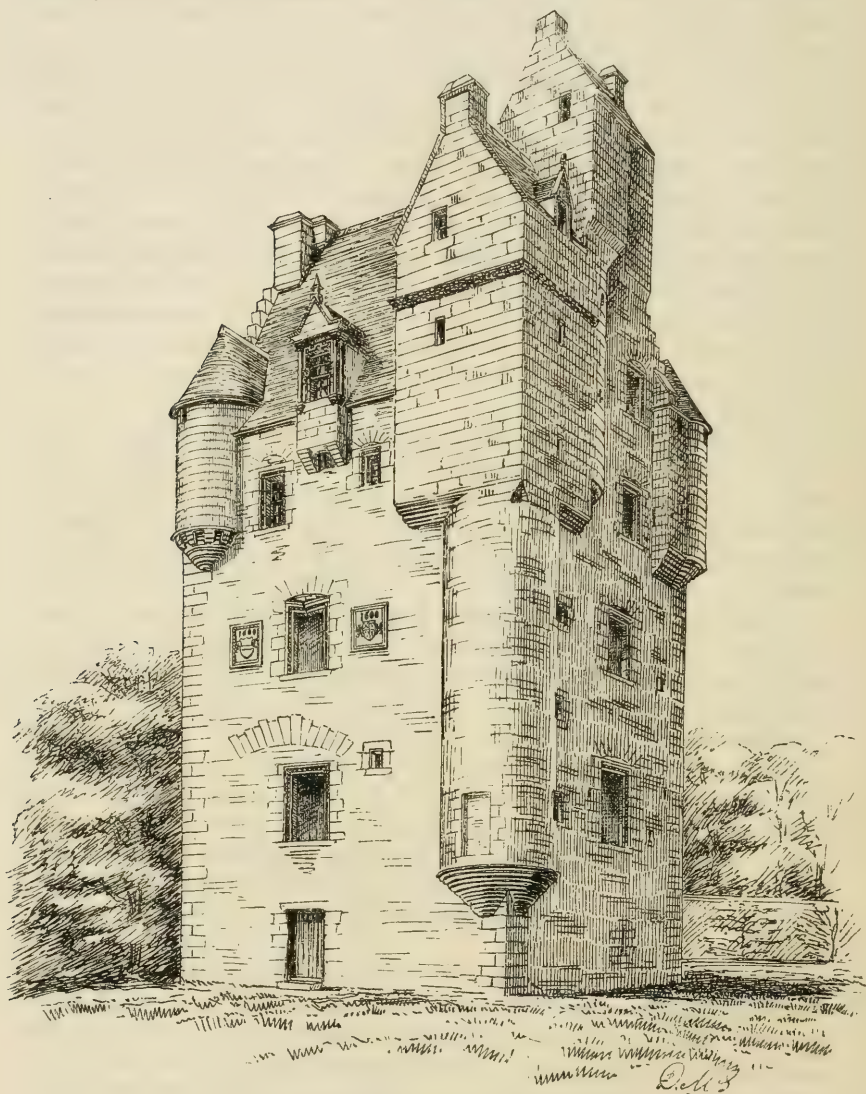


FIG. 489.—Amisfield Tower. View from the South-East.

Amisfield was the property of the Charteris family, who held the estate from a very early date. One of the coats of arms on the second

floor, above the entrance, bears the arms of the family, with the initials I. C., and the date 1600.

A remarkable oak door, carved with Samson and the Lion, formerly belonging to Amisfield, may now be seen in the Antiquarian Museum in Edinburgh.

COXTON TOWER, MORAYSHIRE.

This is one of the most remarkable buildings of its class in Scotland (Fig. 490). Its history is unknown, and its archaic form has led to the supposition that it must be considerably older than the date carved on the arms over the entrance doorway, viz., 1644. Mr. Billings takes this view, and thinks it must be at least a century older. But there is really no need for this supposition. Although such a complete and well-preserved specimen of the seventeenth-century towers is rare, still several similar examples are to be found. Hallbar in Lanarkshire, Scotstarvet, Fifeshire, and others to be described immediately, are very parallel instances. The ornament round the coat of arms (Fig. 491), and the cable moulding on the open turret, quite correspond with the date given, while the form of the shot-holes on the basement story, and of those under the window-sills of the upper rooms, clearly point to a late date. The shot-holes are as small as possible at the face of the wall, being only 3 inches or so in width, for the double purpose of preventing their being seen, and rendering them difficult to shoot into. In earlier buildings the shot-holes are generally deeply splayed towards the exterior, which renders them liable to both the above disadvantages. The open angle turret or bartizan on the south-west angle is referred to by Billings as unique, but similar turrets are to be seen at Claypotts, near Dundee.

The tower of Coxton is situated about two miles eastwards from Elgin, and is visible from the railway. Its position is on the brow of a gentle slope, but is not specially selected for defence. Although well provided with shot-holes, it has not been intended for a strong fort, but was rather a manor-house sufficiently strong to resist the sudden attacks of marauders, to which all houses were then so liable. In one respect, however, it is particularly strong: it is built so as to be practically incombustible. The walls are 5 feet thick, and every floor is vaulted, the vaults being arranged so that they are set at right angles to one another on the alternate floors (Fig. 492). Those of the three lower floors are semicircular, and carry the floor above only; but the vault of the top story is pointed with a high pitch, so as to carry the stone flags which form the covering of the roof. The angle turrets are also roofed with stone. The doors and windows were thus the only parts of the building which could be affected by fire, and, in order to guard against this risk

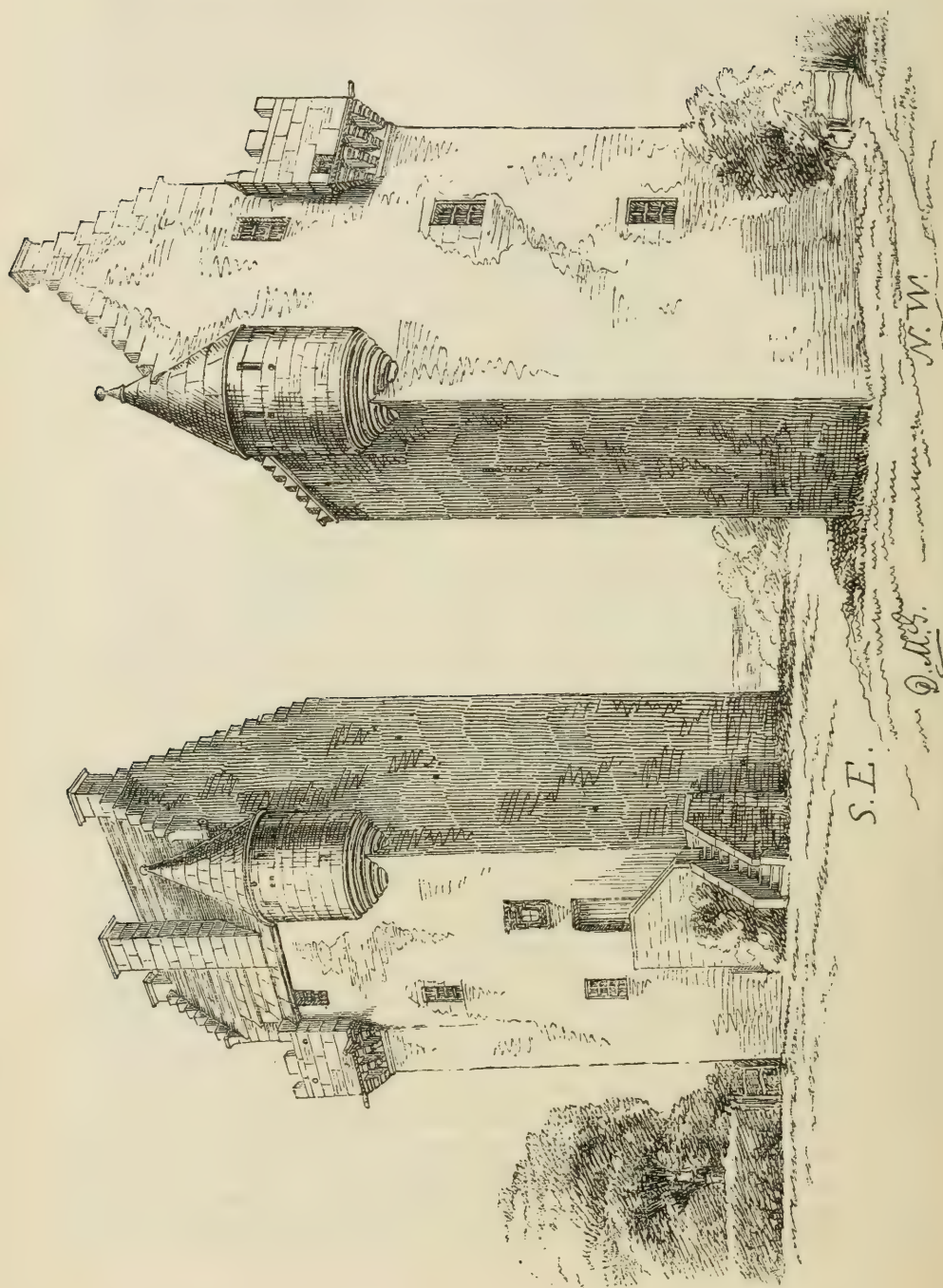


FIG. 490.—Coxton Tower. Views from the South-East and North-West.

the outer door was closed with a strong iron-grated “yett” (which is still in use), and the windows were securely barred with iron stanchions.

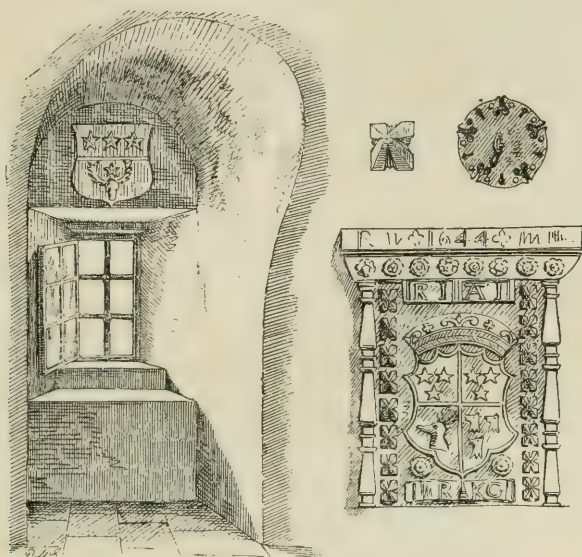


FIG. 491.—Coxton Tower. Window in Hall and Arms over Entrance Door.

The entrance door is, as usual, situated on the first floor, and was originally approached by means of a ladder, although an outside stone

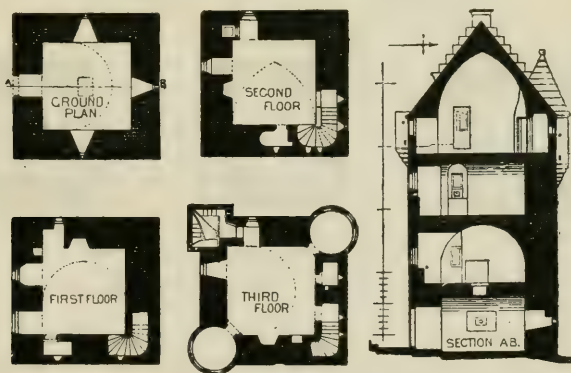


FIG. 492.—Coxton Tower. Plans and Section.

stair has been built up to it in recent times. The ground floor, with a separate door to the exterior, formed a place of security for horses or

cattle. The stairs to the upper floor are, as at Hallbar, in the thickness of the walls, and are entered directly from the apartments, there being only one room on each floor.

The south and east sides were no doubt enclosed with a courtyard wall, but all traces of it have now disappeared.

Coxton belonged to the Inneses of Invermarkie, whose arms are carved over the entrance door. It is now the property of the Earl of Fife.

This tower was occupied as a gardener's house till within recent years.

HALLBAR TOWER, LANARKSHIRE.

This peculiar little tower formed the fortalice of the barony of Braidwood, and is so described in an Act of Parliament in 1581 ratifying a grant of the lands to Harie Stewart of Gogar, brother-in-law of the Earl of Arran. The tower was probably built about this time. It stands on a detached mound in the deep valley of the Tiddler Burn, about a mile from its junction with the Clyde, and $1\frac{1}{2}$ mile south from Braidwood railway station. The building is of small dimensions, being 24 feet 9 inches square externally (Fig. 493). The arrangement of the rooms is

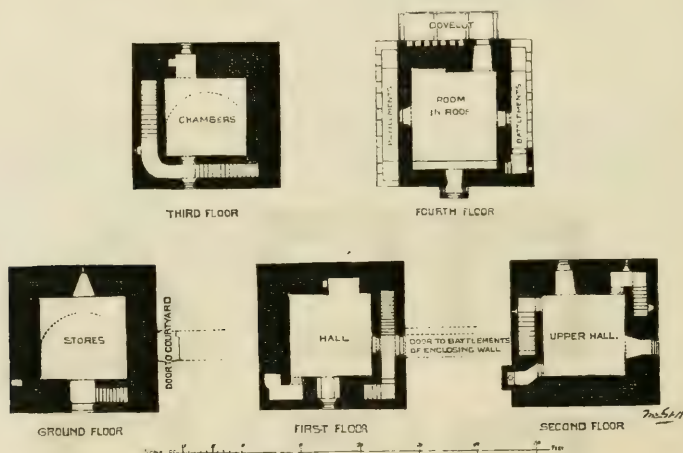


FIG. 493.—Hallbar Tower. Plans.

the usual one. The ground floor is vaulted, and contained the stores. The first floor contains the hall, 14 feet square, being the only room with a fireplace; the second floor, the upper hall, with garde-robe projected on corbels; the third floor, the bedroom; and the fourth floor, a room entering from the battlements. The basement and third floor are vaulted; the other floors are of wood on stone corbels.

This is an excellent specimen of the smaller keeps which continued to be erected as late as the seventeenth century, although this one may have been built somewhat earlier. But it has several peculiar features. Thus the entrance door is on the ground level, and the staircase is carried up in the thickness of the wall, and winds round the tower. On the first floor this winding stair has a landing, from which one door enters the hall, and an outer door opposite it gives access to the battlements of the courtyard wall, which no doubt existed formerly. One jamb of the doorway into the courtyard still remains on the ground floor (Fig. 494).

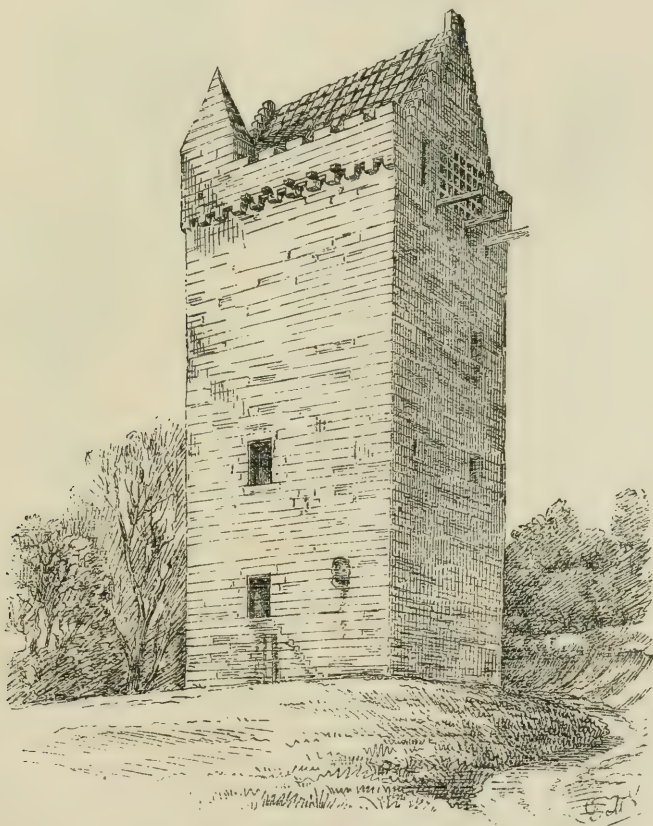


FIG. 494.—Hallbar Tower. View from the North-East.

On the second floor the passage of the stair through the wall is interrupted by the hall chimney, and the access to the upper flight is obtained by passing through the room. The arrangements at the top

story are also unusual. The battlements are on two sides only, a small oriel projected on corbels occupying the south gable (Fig. 495), while

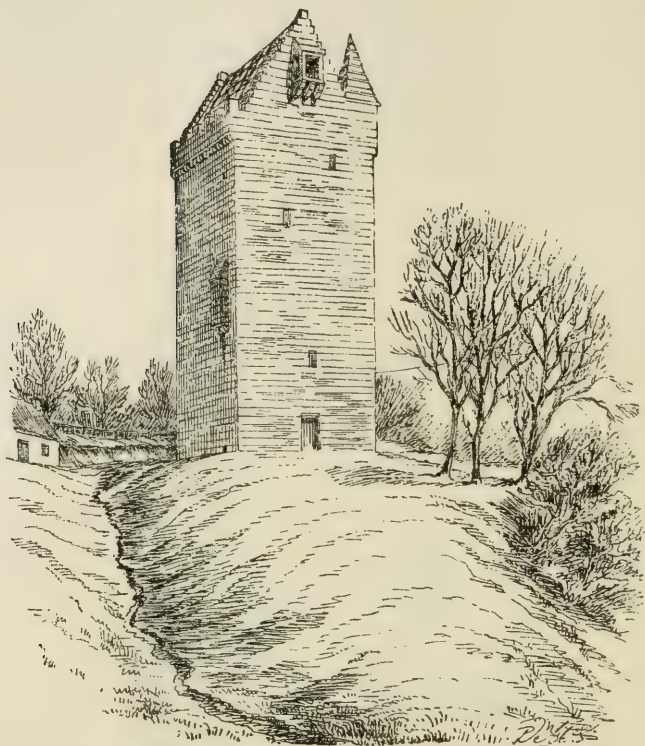


FIG. 495.—Hallbar Tower. View from the South-West.

the north gable is designed so as to form a dovecot. The nests are formed in the face of the wall (Fig. 494), and the dovecot was enclosed with a wooden brattice supported on beams projected from the wall, in the form of an ancient hoarding. Such an erection might of course also be used for defence, and the supply of food obtainable in the dovecot would no doubt be useful in case of a blockade.

The tower was acquired by Sir George Lockhart of Lee about 1662, and it has since continued in the possession of the Lee family, by whom it is kept in good preservation. It was carefully restored and re-roofed a few years ago, under the superintendence, we believe, of Dr. Rankin of Carluke.

KNOCK CASTLE, ABERDEENSHIRE,

A tower situated on a rocky knoll near the junction of the Muick Water and the Dee, about two miles from Ballater. The four walls are still standing, but internally it is entirely ruined. It belonged to the Gordons, but the date of its erection is unknown. A rectangular keep, 27 feet 6 inches by 22 feet (Fig. 496), with walls about 4 feet thick

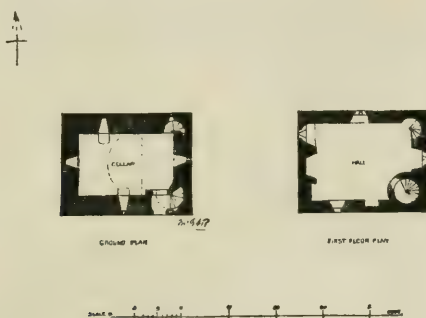


FIG. 496.—Knock Castle. Plans.

and vaulted ground floor, it strongly resembles the pele towers of the Borders. The hall occupied the first floor, and there is a newel staircase close to the entrance door leading to it and to the upper floors. There is also a small private stair from the hall to the cellar. The windows are particularly well defended, each window having three separate shot-holes under the sill—one in the centre, and one at each side, set diagonally through the wall, so as to command in all directions (Fig. 497). The shot-holes in the corner turrets are peculiar, each being well protected by a large projecting stone. There are two angle turrets on the north-east and north-west corners, which have the usual key-pattern corbelling of the north. The south-east angle of the building is carried up as a gabled tower higher than the roof, and corbelled out in the special manner peculiar to this period. The skews have flat copes, and there are no crow-steps. The pele is, to judge from these details, rather late work, probably about 1600.

It is well situated, and being all built with rough granite has a picturesque effect.

The foundations of the enclosing wall of the courtyard may still be traced. The tower and courtyard occupy the top of a rocky conical hill.

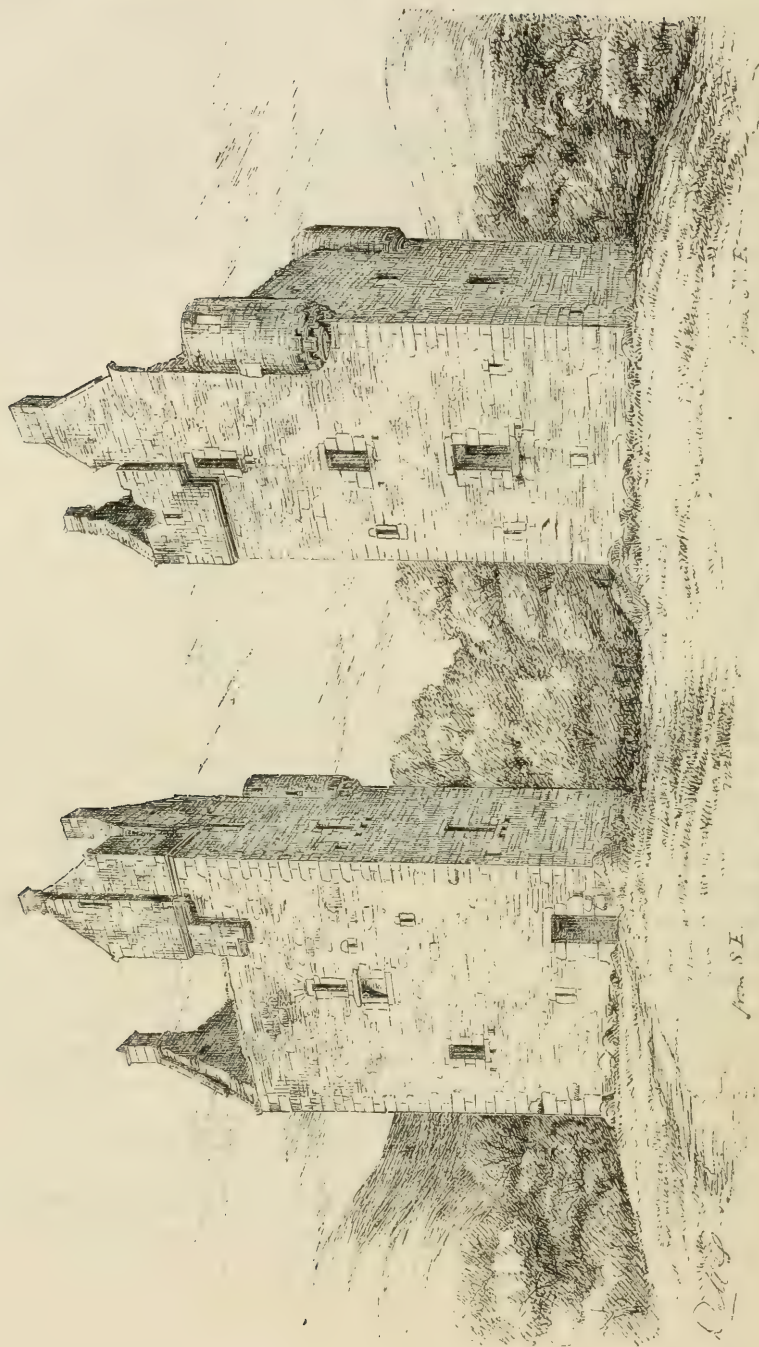


FIG. 497.—Knock Castle. Views from the South-East and North-East.

KINNAIRD HEAD CASTLE, ABERDEENSHIRE.

This castle of the Frasers occupies a prominent position at the entrance to the Moray Firth.

It is oblong on plan, measuring about 40 feet by 30 feet, and 60 feet high, and is now used by the Northern Lighthouse Commissioners as one of their lighthouses. It has been greatly altered to suit their requirements, but still retains a good corbel course, with round projecting bartizans at the angles, and square ones in the centre of the faces (Fig. 498). This castle was built about the year 1570 by Sir Alexander Fraser of Philorth (Philorth being the ancient name of the parish). About twenty years before this, Sir Alexander had begun the construction of a harbour, and projected the town since known as Fraserburgh; and doubtless the tower was erected as a residence for himself, so that he might personally overlook the works going on in his rising burgh. He would thus avoid the journeyings to and from his castle of Cairnbulg, some two or three miles distant, and probably by his presence encourage the progress of the undertaking.

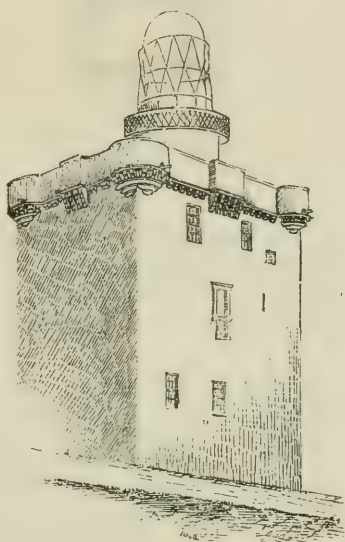


FIG. 498.—View of Kinnaird Head Castle.

About fifty yards distant from the castle stands the singular erection known as the Wine Tower (Fig. 499). The relative position of the two towers will be understood from the sketch (Fig. 500), where the Wine Tower is shown in the foreground, and quite close to the sea, to which the rocks run shelving down. The building (which is of very rough masonry) is oblong on plan, and measures on the outside 26 feet 7 inches by 21 feet, and is 27 feet in height. It contains three stories, all vaulted, as shown on the section. The ground floor measures 16 feet 7 inches by 11 feet, so that the walls are about 5 feet thick. It is entered from the east end by a narrow doorway, reached by an inconvenient path along the south side. In front of the door, at a distance of about 10 feet, the rock is precipitous down to the sea at high water, and immediately beneath there is a cave which it is believed communicated with the basement floor of the tower, which seems very probable. The cave can be seen on sketch (Fig. 499). Except when the door is open the base-

ment is almost dark, the only window in it being a mere narrow slit 6 inches wide, with the ingoing carried diagonally through the wall, and so arranged that no one could see in from the outside even had the interior been brilliantly lighted.

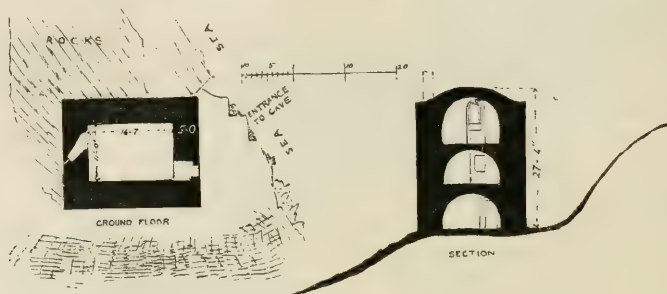


FIG. 499.—Plan and Section of Wine Tower.

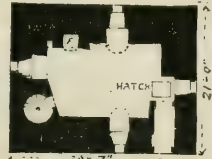
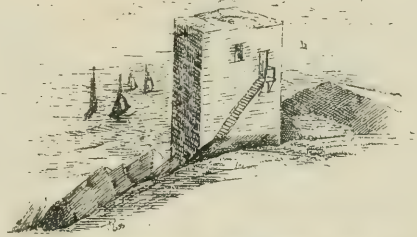
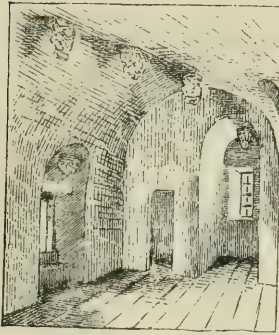
The intermediate floor is reached from the upper floor by a trap ladder leading down to it. This is shown as a hatch in Fig. 501, while the upper floor itself is reached by a ladder from the ground. This upper floor is most interesting and remarkable. Inside the door is a small



FIG. 500.—View of Towers at Kinnaird Head.

porch, so that there is a double door, and immediately inside the latter is the hatch leading to the floor below. The chamber measures about 18 feet by 10 feet 6 inches, and is lighted by four small windows, one in each wall. The fireplace is in the north wall. From the vaulted roof (see interior view, Fig. 501) hang three finely carved pendants. These are shown to a larger scale in the upper row of sketch (Fig. 502), while those of the under row are in the arched soffits of the windows. There are one or two more which we could not get a sketch of. The first series has the Royal arms and supporters, with the crest and motto "In Defens" on a scroll round the top. This crest and motto were first assumed by James v., so that this fixes the erection of the tower as subsequent to the first quarter of the sixteenth century. The next

contains a shield with the arms of the Frasers of Saltoun timbred, with the motto "In God is all." The shield is held in the claws of an eagle having a key in its beak, and on an entwined ribbon is the inscription *THE GLORY OF THE HONORABLE IS TO FEIR GOD*. The third pendant is an angel supporting a shield, and pointing with one finger to the emblems of the Crucifixion which it contains, viz., the pierced hands and feet, the heart, the nail, hammer, and the scourge. On the window pendants are the Fraser, Erskine, Douglas, and other arms.



UPPER FLOOR

FIG. 501.—Kinnaird Head. Plan and Views of Tower.

From this floor, in the south-west corner, a narrow corkscrew leads to what is now the roof. In all probability the tower was at one time higher; at all events it would have a parapet round the top, with probably an attic floor. The room on the intermediate floor is only lighted by a small window towards the east, so insignificant that one scarcely takes notice of it, so that this apartment would be very suitable for a hiding-room. Most visitors probably go away without observing the existence of such a place.

No satisfactory object has been assigned for the existence of this tower. It is clearly a work of the sixteenth century, and built by the Frasers. Now all local historians inform us that, as we have already stated, Sir Alexander Fraser built the large tower in 1570, the year after he succeeded, and that at the same time he began his town and harbour. We find that his predecessor (also a Sir Alexander Fraser of Philorth) had begun to further the interests of Faithlie (so the hamlet out of which Fraserburgh arose was called), and got it created in 1564 into a free

burgh of barony; and the same reason which induced the second Sir Alexander to build his tower when he began his extensive operations here, may have led the first Sir Alexander to desire an occasional residence nearer the place in which he was evidently taking an increased interest, and so he built the Wine Tower. But it was in such an inconvenient situation, and on so primitive a plan, that Sir Alexander the second may have abandoned it, and built the other tower to suit his own purposes better.

THE GLORY OF THE HONORABLE 'S TO FEIR GOD



FIG. 502.— Kinnaird Head. Pendants in Ceilings of Tower.

The apartment which we have particularly described was doubtless used as a chapel, and, having a fireplace, it was perfectly suited for the hall or principal chamber. The tower would in all probability have one or *two stories* above the hall, and it would thus be as convenient for occasional residence as many of the towers referred to in this work.

No satisfactory explanation has been given of the origin of the name by which the tower is known.

SMAILHOLM TOWER, ROXBURGHSHIRE.

This tower occupies an elevated and commanding position on the

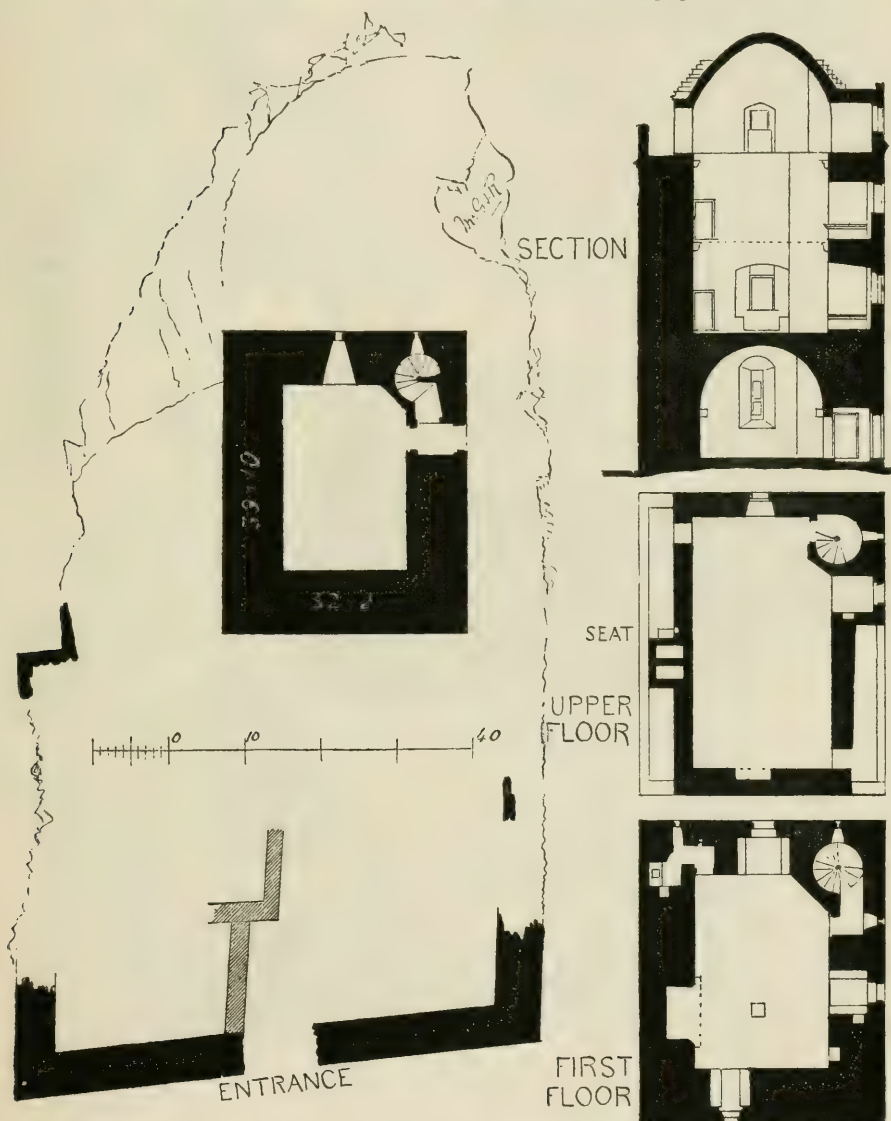


FIG. 503.—Smailholm Tower. Plans and Section.

north side of the Tweed, about midway between Melrose and Kelso. In the immediate neighbourhood of the tower the country is wild and

inaccessible, abounding with rocks and morass. On one of these

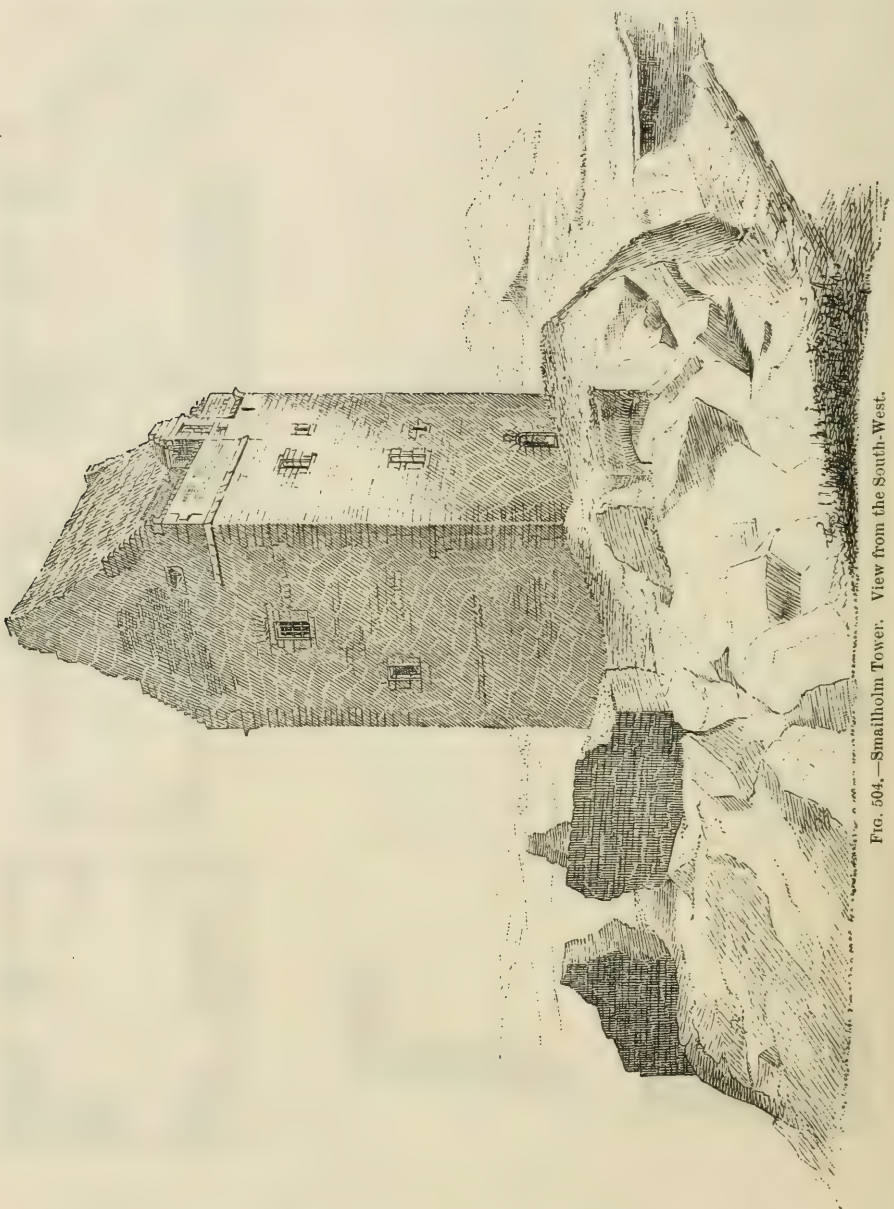


FIG. 504.—Smailholm Tower. View from the South-West.

numerous crags stands Smailholm, well protected by the precipitous rock on all sides, except along the west, where the entrance is, and

where there are the remains of a strong wall, about 70 feet in length, returning so as to form the barmkin (Fig. 503).

The tower measures 39 feet 10 inches by 32 feet 2 inches, and is 57 feet high to the top of the vaulted roof. It is four stories in height, with the lower and upper stories vaulted (see Section, Fig. 503), the lower story being capable of subdivision into two floors. The entrance is in the south front, by a low round-headed door, protected with a light iron yett and inner doors.

The staircase in the angle of the south and east walls ascends to the upper stories, each of which consists of a single apartment with a fireplace, those on the first and second floors having garde-robes, and windows with stone seats. There is a square hatch in the centre of the vault between the basement and the first floor. Entering off the upper floor

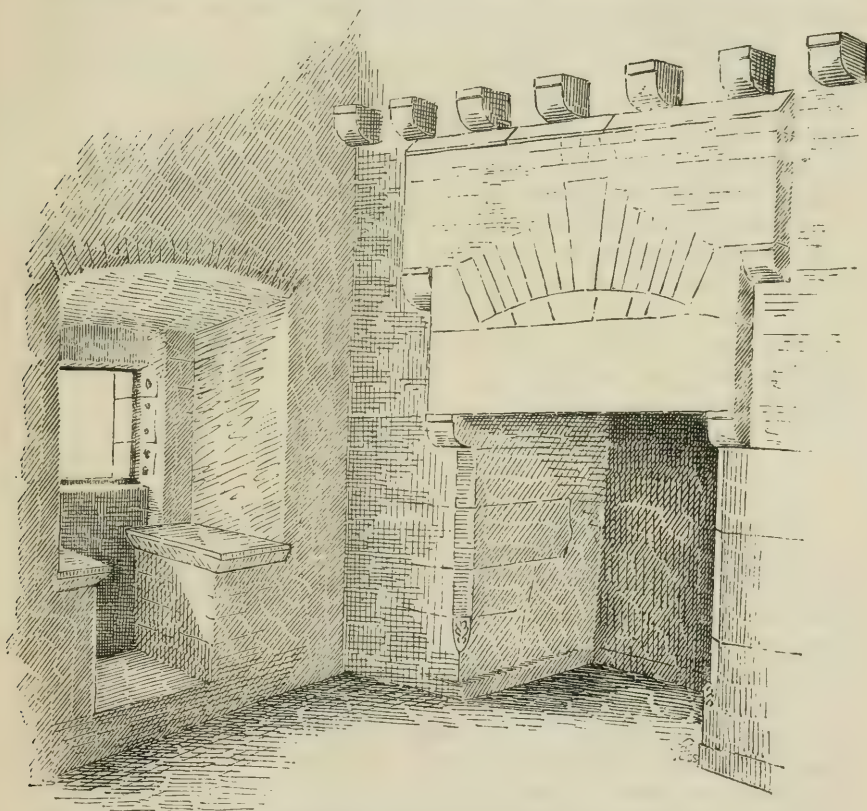


FIG. 505.—Smailholm Tower. Fireplace of Hall and Side Window.

(Fig. 504) there is a battlemented parapet on the north and south sides only, and none at the gables,—an arrangement not uncommon in late

keeps, and which we have already met with at Hallbar. There are however indications that this upper story is an addition. Fig. 505 shows the fireplace of the hall, with the corbels for carrying the floor above, and a side window with stone seats.

In the *Border Antiquities*, vol. ii., Sir Walter Scott tells us that "the style of architecture and defence employed here and at Bemerside Tower, four miles distant, is that pointed out by an Act of the Scottish Parliament in 1535, where, among other preparations for defending his kingdom, it was the policy of James v. to increase the number of strongholds upon the Borders, by compelling every proprietor of an hundred pound land of valuation to construct such a fortress as might be a place of refuge to his neighbours in case of invasion." Sir Walter adds "that there may be some doubt if the Act was ever enforced, for on the margin of the ream is marked the word '*Deleatur*,' and again the word '*Non*.'" Scott quotes the Act at length, page 150. As is well known, Sir Walter passed the years of his childhood near Smailholm, at the farmhouse of Sandyknowe, and, in an introductory epistle to *Marmion*, he gives a graphic description of the tower and the scenery around.

Smailholm belonged for two hundred years from the beginning of the fifteenth century to the family of Pringle of Galashiels. In the early part of the seventeenth century it passed to the Scotts of Harden, and is now the property of Lord Polwarth. It is in a good state of preservation, and has had some repairs on its upper parts at no remote time.

This tower is so plain that it is difficult to fix its date. Probably the walls are partly old, and the upper part may have been added about the end of the sixteenth century.

LOCHHOUSE TOWER, DUMFRIESSHIRE.

This tower, situated within a mile of Beattock Station, is a fair example of the Border pele. It stands on the brow of a slight hillock, two sides of which were formerly washed by a loch, which is now drained away (Fig. 506). The tower is 38 feet by 28 feet (Fig. 507), with walls 6 feet in thickness, rounded on the angles.

The entrance door is placed in the east wall, so as to be convenient for the newel staircase in the north-east angle. The ground floor is vaulted, and provided with shot-holes. This floor could be used either as a refuge for cattle, or for stores. On the first floor is the hall (27 feet by 16 feet 6 inches), with a window in each wall. The second floor was probably all in one apartment, like the hall, and would form the private room of the proprietor. Above this was the parapet walk supported on corbels, and rounded at the angles, but without angle turrets. There

was also an attic floor, probably used by some of the family or retainers, who would then be ready for instantly manning the battlements in case

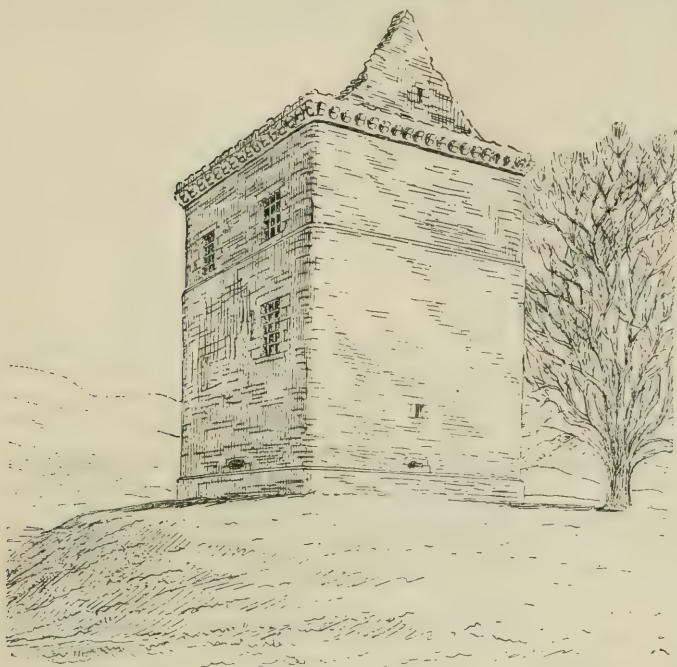


FIG. 506.—Lochhouse Tower. View from the South-West.

of need. The external set-off, where the wall of the top story is thinned, is not common. It goes all round the tower.

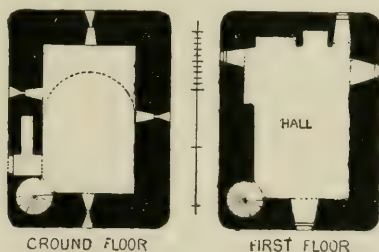


FIG. 507.—Lochhouse Tower. Plans.

There seems to be no record of the erection of this tower, but, judging from its style, it was probably built in the sixteenth century. It belonged to the Johnstons of Corehead.

SCOTSTARVET TOWER, FIFESHIRE.

The bulky-looking tower of Scotstarvet is conspicuous to all who travel by Cupar of Fife. As seen either from a distance or near at hand,

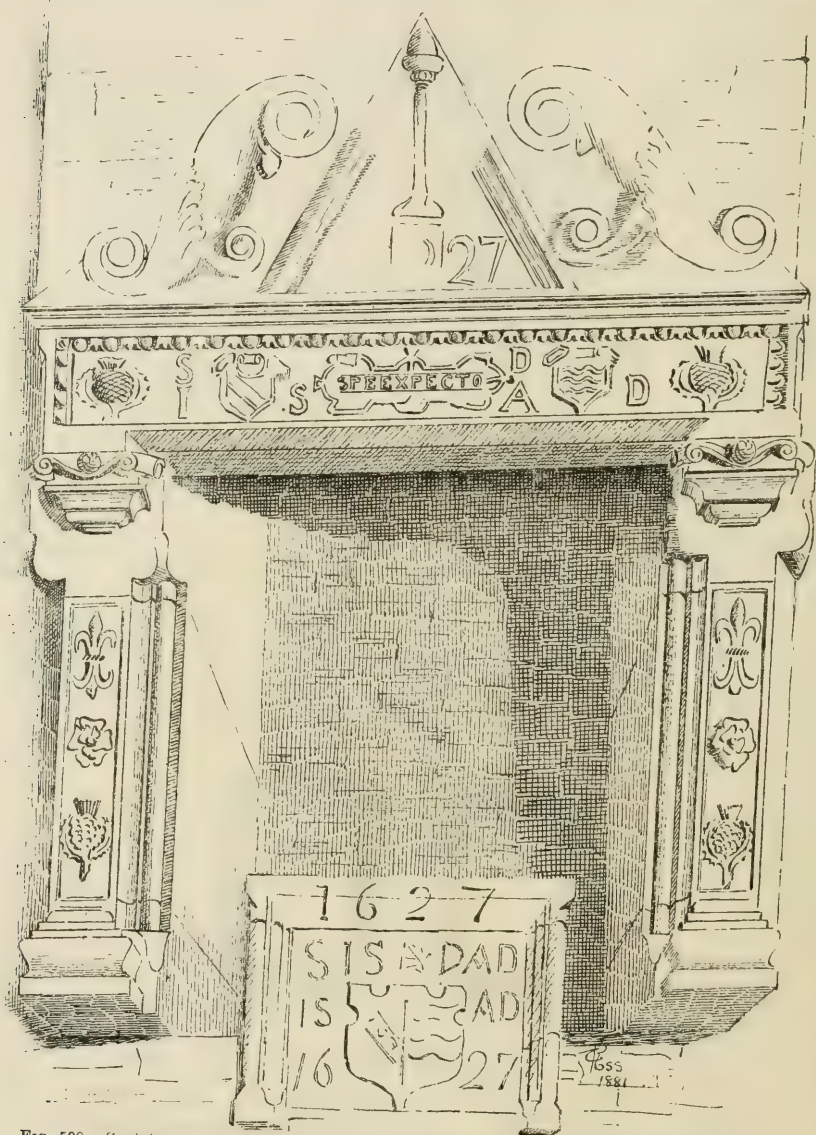


FIG. 508.—Scotstarvet Tower. Fireplace in Top Story and Panel at Top of Staircase Turret.

it would by most people be set down as the work of some warlike

baron of the fifteenth century; and any one unacquainted with the Domestic Architecture of Scotland would probably be surprised to learn that this narrow, confined, and defensive tower was erected by a Scottish gentleman of considerable literary culture and refinement so late as the year 1627, while Inigo Jones was at the height of his career in England. As characteristic of the persistence of the keep-plan in Scotland, it may be noted that many who saw this feudal tower building in their youth may have lived to see the classic front of Craighall (now a sorry ruin) rise within sight of Scotstarvet, while in the interval such a house as Pitreavie, in the same county, was erected on a plan perfectly suitable for a gentleman's residence in modern times.

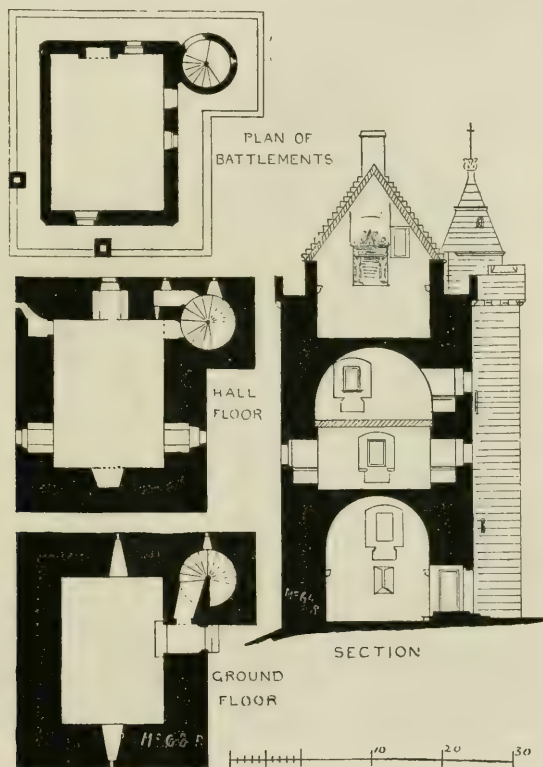


FIG. 509.—Scotstarvet Tower. Plans and Section.

Like Coxton and other towers of the seventeenth century, Scotstarvet exactly resembles in its general scheme such towers as Kinnaird, Smailholm, Mearns, or Auchinleck, erected in the fifteenth and sixteenth centuries; and it is only when one comes to minor details, such as the fireplace in the upper floor, that it is seen to be a late building erected

after the older fashion. This fireplace, as is apparent from the sketch (Fig. 508), shows decided traces of the Renaissance in the panelled jambs and frieze with the Ionic volute effect in their caps, and the egg-and-dart enrichment,—a style of fireplace altogether different from the earlier buildings.

The tower is oblong on plan (Fig. 509), with a slight projection southwards at the east end for the staircase. The oblong measures 33 feet 6 inches by 27 feet, with walls on the ground floor from six to

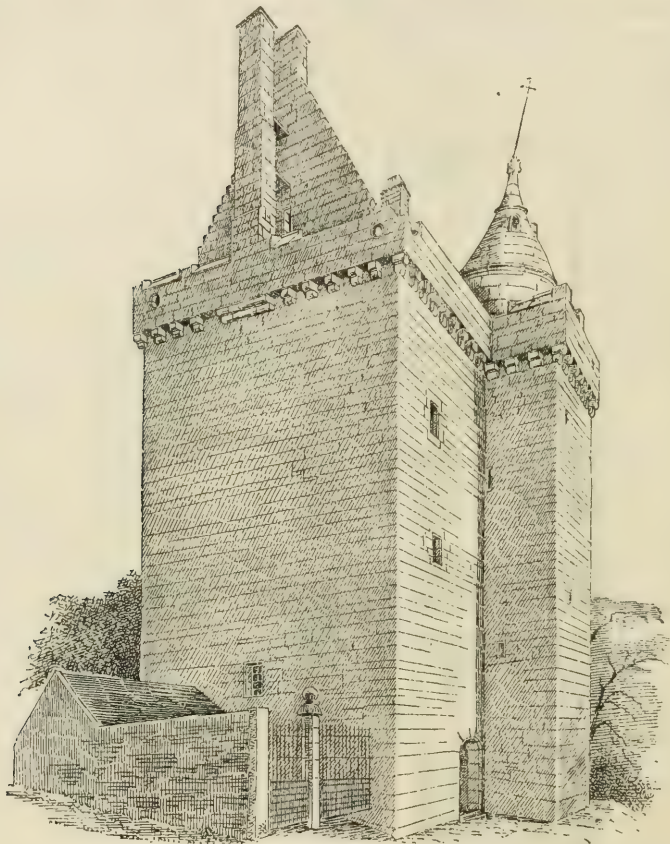


FIG. 510.—Scotstarvet Tower. View from the South-West.

seven feet thick, and about 50 feet high to the top of the parapet, and 65 feet to the ridge. There are two vaults, each subdivided, with wooden floors (see Section), and altogether the tower contains six stories, served by the narrow inconvenient wheel stair which leads to the summit.

Small and confined as is its accommodation, it was one of the principal

resorts of whatever men of learning were to be found in Scotland in the seventeenth century, to such an extent that Nisbet tells us, in his book on Heraldry, that "his (Sir John Scott's) house became a kind of College." In these circumstances one would expect to find the kitchen rather a conspicuous appointment in the building; but there is none, and we are forced to conclude that, as at Kinnaird, the kitchen was an outside separate structure.

The tower has evidently been inhabited till a recent period. The two floors within the upper vault are each divided into two rooms, but the partitions are in all likelihood modern, as there is only one fireplace on each of these floors. There are only three fireplaces in the tower altogether. The one already referred to (Fig. 508) contains on the frieze the initials of Sir John Scott, with his arms, and the initials of his wife, Dame Anne Drummond, a daughter of the house of Hawthornden, with her arms. There is ornamentation above the frieze, which at the time our sketch was made was not easily seen. There is a kind of pediment containing something like a pillar and the two last letters of the date, with other carvings.

At the top of the stair turret is a panel (Fig. 508), twice dated A.D. 1627, containing the Scott and Drummond arms impaled, with their initials and those of their son, John Scott.

The tower is in good preservation (Fig. 510), and is well worthy of reverent care as the residence of the man who wrote a strange little book, with a strange title—*Scott of Scotstarvet's Staggering State of Scots Statesmen*—characterised by Carlyle as "not a satire at all, but a Homily on Life's Nothingness enforced by examples; gives in brief compass, not without a rude Laconic geniality, the cream of Scotch Biographic History in that age, and unconsciously a curious self-portrait of the writer withal."

UDNY CASTLE, ABERDEENSHIRE.

This tall and massive pile occupies the highest point of a rising ground in the level plain of eastern Aberdeenshire, about $2\frac{1}{2}$ miles from the Udney Station on the Fraserburgh Railway, and is a conspicuous object in the landscape for miles around. It is now incorporated into a modern mansion, but we are enabled to present the old plans and elevations (Figs. 511 and 512) through the kindness of Messrs. Wardrop and Anderson, Architects. This is one of those buildings which Mr. Billings supposes were of ancient structure as regards the plain lower parts, while he informs us that the upper story shows a skyline "filled by the airy turrets and fantastic tracery of France." The plan however does not support this view. Although the walls are of plain masonry with rounded angles, like the keep of Drum Castle, the interior arrange-

ments are quite different. The entrance door is on the ground floor (not placed, as usual, one or two stories above the ground), and the walls of the basement are pierced with shot-holes of a slightly ornamental form. The entrance door leads to a small lobby, giving access to a kitchen on one hand, and to the newel stair (8 feet in diameter) which runs from top to bottom of the building. The ground floor also contains a cellar, which has a small private stair leading down to it from the hall. These are all arrangements characteristic of a late date, and recalling similar features at Crathes and Cragievar.

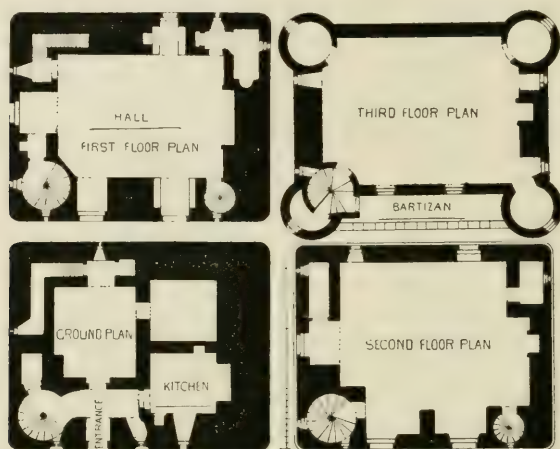


FIG. 511.—Udney Castle. Plans.

The early keeps (such as Drum), it will be remembered, are usually approached by a stair down from the first floor only, and generally contain a single vaulted store-place. The windows of Udney are also of very unusual size. We do however find some reminiscences of the earlier plans in the wall chambers on the upper floors, and in the vaulting of the hall.

The hall (27 feet by 21 feet, and 20 feet to the top of the vault) occupies the whole of the first floor. The second floor is also a single large apartment; but there are two newel stairs leading up to it, so that it was probably divided into two apartments with separate accesses.

It should be noted that the ornamental battlement shown on the south elevation exists on that side only, the walls being carried up on the opposite side and at the gables, so as to form apartments. This is certainly an indication of a very late date.

Tradition says that this keep was the work of three successive lairds, and that it ruined them all. The first parts may thus be nearly a

century older than the last, which evidently belong to the beginning of the seventeenth century.

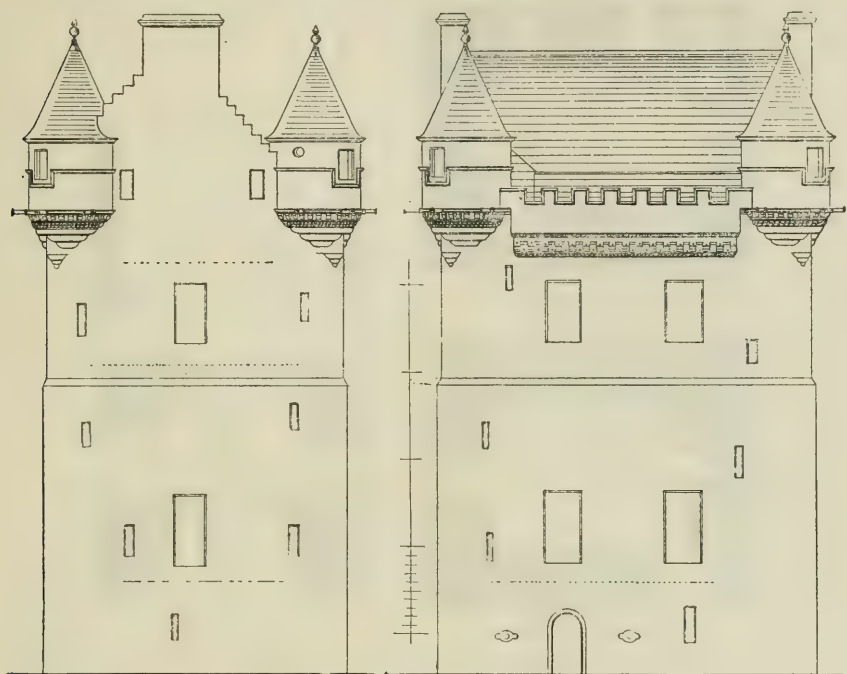


FIG. 512.—Udny Castle. West and South Elevations.

The estate has been for centuries in the possession of the Udny family, now represented by John Hay Udny, Esq.

SPEDLIN'S TOWER, DUMFRIESSHIRE.

Situated on the top of the rising ground on the right bank of the river Annan, and surrounded with ancient trees, this massive keep has a fine and impressive appearance.

It is about $5\frac{1}{2}$ miles northwards from Lockerbie, and belongs to Sir Alexander Jardine of Jardine Hall, a fine mansion of the early part of the present century on the opposite side of the river. Spedlin's Tower is the ancient home of the Jardine family, and, as such, is kept in good repair by the present representative.

In a panel near the top of the eastern side, is engraved the date of 1605, which is certainly the date of the upper part of the tower, but the two lower stories bear the marks of an earlier time. The castle is a parallelogram 46 feet long by 38 feet 6 inches wide (Fig. 513). The

walls of the two lower stories are massive and strong, being from 9 to 10 feet in thickness.

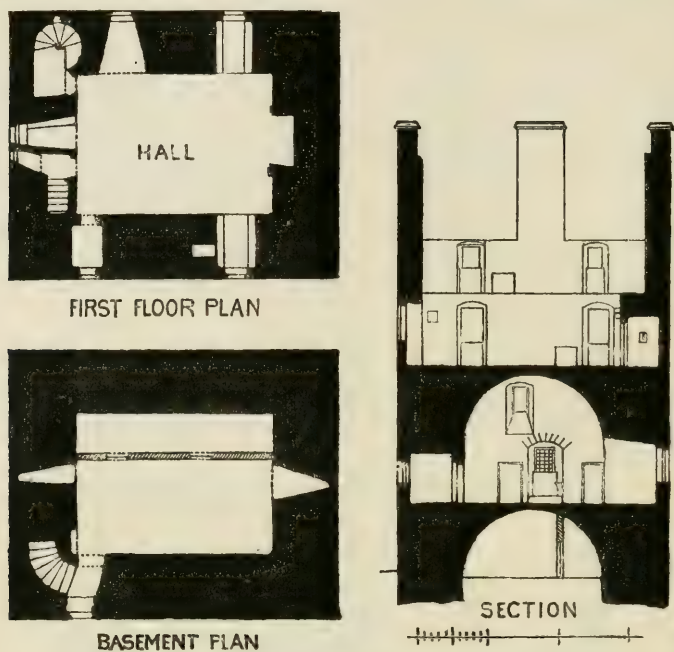


FIG. 513.—Spedlin's Tower. Plans and Section.

The entrance door is on the ground floor, near the south-east angle. This portion of the walls has been restored in modern times, but the straight stair leading to the first floor has always been in its present position. It is quite possible however that the original entrance doorway was on the first floor, immediately above the present entrance, where there is now a window to a small wall-chamber. The door from the hall to the wall-chamber would in that case represent the *inner* doorway to the keep, and the existing straight staircase would be the mode of access down from the hall to the ground floor. This staircase is only 2 feet 10 inches wide, while the steps of the newel stair to the upper floors are 3 feet 4 inches long. The former was thus too narrow for the principal entrance staircase. The ground floor is vaulted (Section, Fig. 513), and is lighted with a narrow loop-hole at each end. It has a portion divided off with a stone wall pierced with two doors. This was probably the private wine-cellar. The hall occupies the first floor, and is also vaulted. It was originally lighted with a window in the east wall, and another in the west wall near the upper or fireplace end, and there seems to have been also a similar window at the south end of the hall. The two former have stone seats

in their deep bays, and that on the east side has a deep ambry. The window in the south end may have been originally similar to the above. It still has a stone seat on one side, and the stair to the basement would then enter from the other side of the window recess. But this window

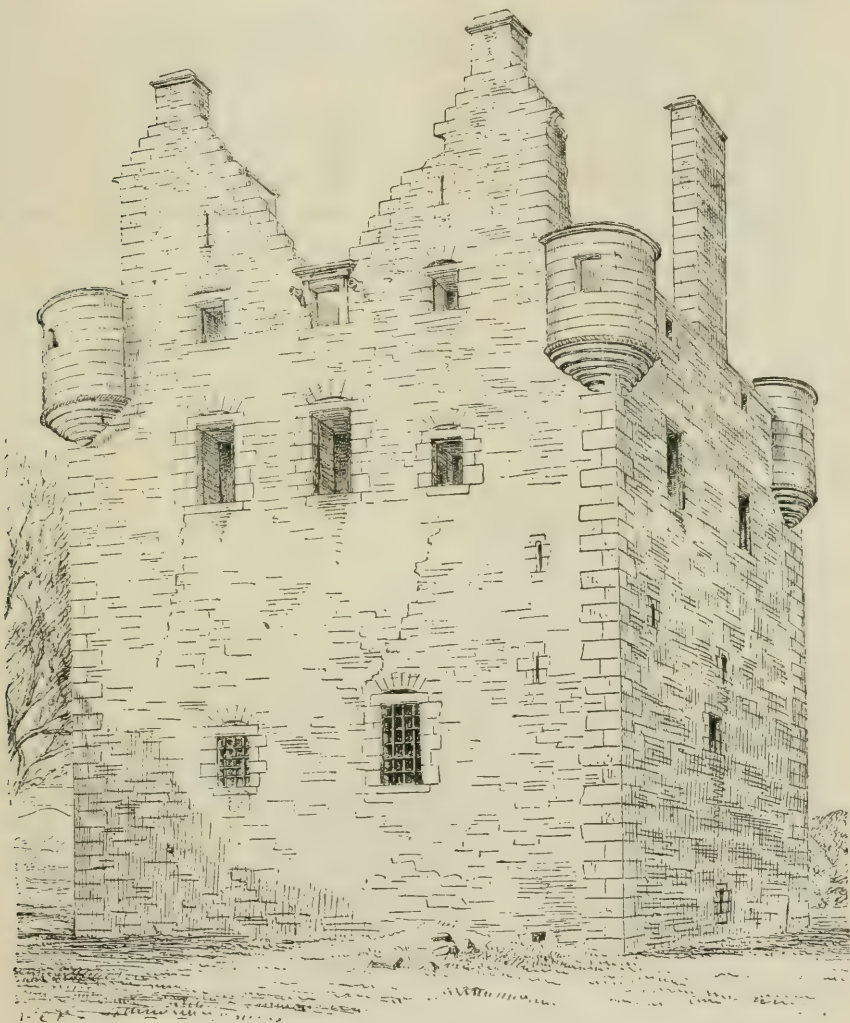


FIG. 514.—Spedlin's Tower. View from the South-West.

has been altered, probably at the same time that the access to the keep was altered, so as to make the entrance directly into the hall. The other window in the western wall, with the sloping recess, was probably opened up at the same time. It will be observed that it is larger and

higher than the older one in the same wall (Fig. 514). There is a smaller window at a high level above that in the south wall (see Section). This would give light to the upper part of the hall, and may have lighted a minstrels' gallery at the south end, which would be the natural position for such a gallery.

From the hall a newel staircase in the south-west angle of the walls leads to the upper floors. We were informed that formerly the prison entered by a hatch from the landing where this staircase begins, but owing to the noisy ghost of a man named Porteous, who had accidentally been starved to death in the "pit" (see Grose), the latter was filled up with earth, and is now, together with the staircase, almost entirely choked with branches and other rubbish brought there by the jackdaws.

The two vaulted stories represent, in our opinion, the castle which must have stood here in the fifteenth century.

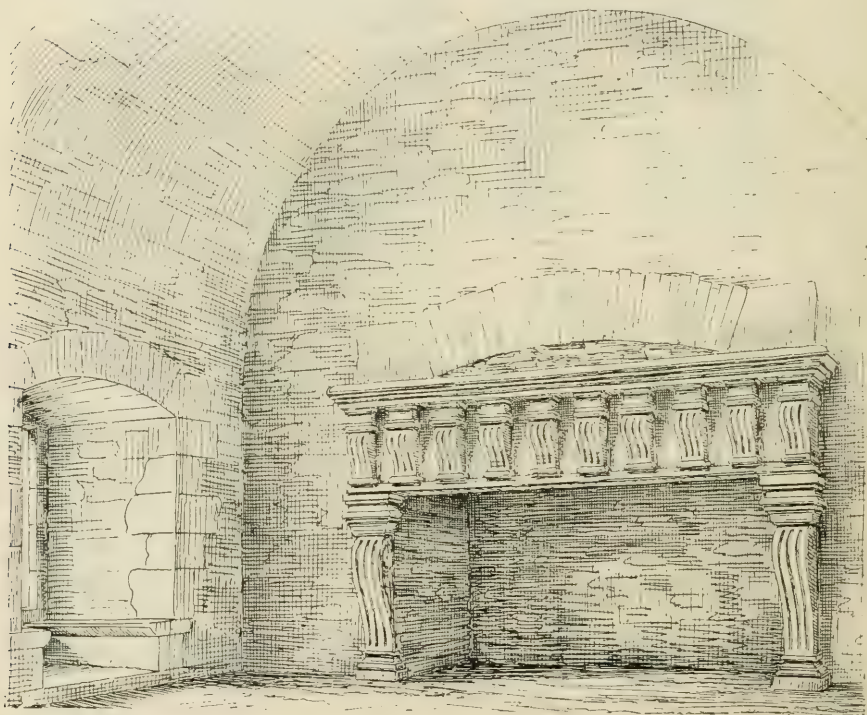


FIG. 515.—Spedlin's Tower. North End of Hall.

Above this level the design and arrangements of the building are quite different. The exterior walls are thinned off to 3 feet 6 inches in thickness. The windows are larger, and present a much more modern appearance in their internal arrangements (see Section).

The whole building is divided into two compartments by a passage running across the centre of the second floor, from which rooms entered to the north and south. These compartments are indicated in the view (Fig. 514) by the two gables of the double roof which covered in the tower.

There is a rather incongruous relic of the more ancient plan on this floor, in the garde-robe, which has been preserved in the thickness of the west wall (see Section).

Above the second floor there is a third which has been similarly arranged, and above this an attic flat with small loops in the gables, but probably with windows in the roof. The two upper floors are now inaccessible.

The third floor has corbelled turrets at the four angles, which, from their shape and the cable mouldings they bear, are evidently late. The cornice over the central windows of this floor quite corresponds in style with the date of 1605 borne by that on the east side.

We have seen that such towers as Coxton, Hallbar, etc., are not uncommon in the seventeenth century, but such a large and massive keep as this would be somewhat exceptional at this date. We have no hesitation, for the reasons above given, in ascribing its two lower stories to an earlier period. We have however placed this amongst the simple keeps of the Fifth Period, as the general effect and details of the building connect it more closely with that period than with the previous century. The fireplace of the hall (Fig. 515) is evidently an insertion of the later time, showing as it does the Renaissance details then coming into vogue. The design of this fireplace has a very striking resemblance to that of Newark Castle, Port-Glasgow.

BIRSE CASTLE, ABERDEENSHIRE.

This fragmentary ruin (Fig. 516) is situated in the centre of what was once the forest of Birse, but is now a bare and desolate region near the source of the Feugh Water.

The road to it lies over moors and mountains, a distance of about six miles due south from Aboyne. The castle and forest belonged to the Gordons of Clunie, by one of whom the tower was probably built about the end of the sixteenth century.

It has been a plain keep in plan, with the addition of a round tower at one angle only. It is thus intermediate between the simple keep and the variety with diagonally opposite wings.

In style it closely resembles Knock Castle, having the same fret-work in the corbels of the turrets, and the angle tower being corbelled out to the square, and probably finished off in a manner similar to the high turret at Knock.

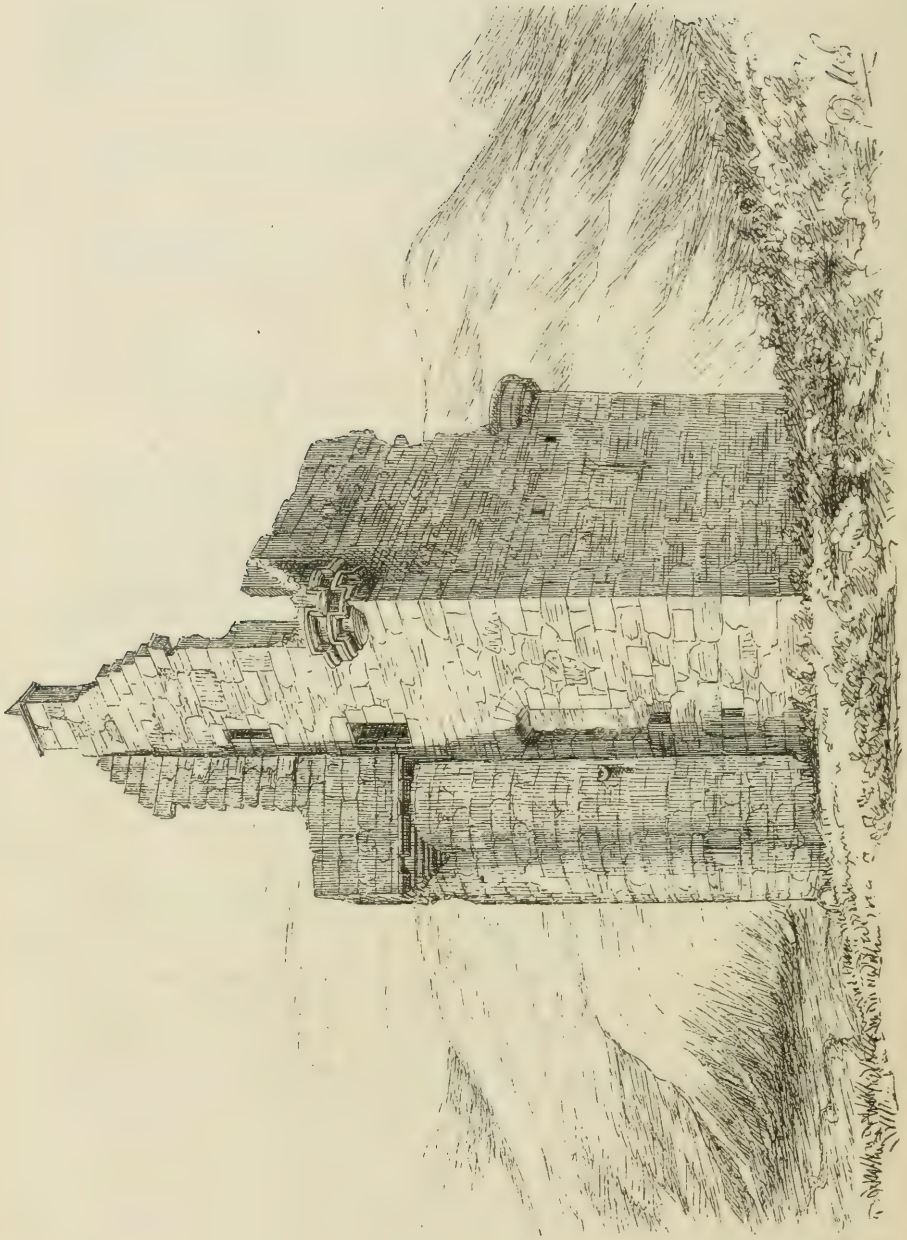


FIG. 516. — Birse Castle. View from the North-East.

TOWIE BARCLAY, ABERDEENSHIRE.

This interesting house is in the southern part of the parish of Turriff, and not far from the Auchterless railway station.

The family of Tollie de Berkley, to whom it belonged, is very ancient, and the following inscription on a stone built into the wall has given the impression that the castle is also of very old date, viz., "Sir Alexander Barclay of Tolly, founder, deceisit anno domini 1136." On the same stone is carved the following inscription: "In tim of Valth al men semis frindly and frindis not knauin but in adversity, 1593."

There can be no doubt that the first part of the above inscription is a mere record of what had happened long before, and was inserted at the date last quoted, "1593." In 1792 the turrets and embrasures were removed and two stories taken off the height of the keep, and the fosse filled up.

The family suffered from espousing Queen Mary's cause. From 1558 to 1624 the estate was held by Patrick Barclay, who was the author of the moral reflection above quoted, —the result of his unfortunate experience.

The plan of this castle is a slight modification of the plain quadrangular keep (Fig. 517), a small break being made in the wall adjoining the entrance door. This gives room for the passage to the staircase, and also admits of a loophole commanding the entrance.

The ingoing of this loophole is defended internally with a stone pillar, so placed as to permit those inside to see out, and at the same time so designed as to intercept missiles from without.

The basement is all vaulted, and the vault over the small entrance lobby is ornamented with ribbed and groined vaulting. The latter peculiarity seems to be local. A similar loop next the doorway, and

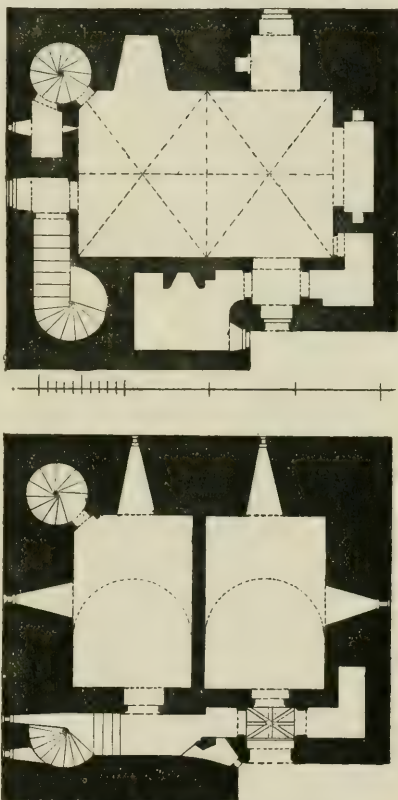


FIG. 517.—Towie Barclay. Plans.

groined vault in the entrance lobby, exists at Gight, and a corresponding ribbed vault at the original entrance still remains at Delgaty.

The basement contains the usual cellars, with small loopholes, one cellar having a private stair to the hall.

The principal staircase leading to the first floor is partly straight, with a wheel round the corner of the tower and a good landing at the door to the hall. The hall is of the usual form, but is much more ornate than in most castles. It is 30 feet by 20 feet, and is vaulted in two compartments, with a groined and ribbed vault, springing from corbels carved with foliage. There is also a small and carefully finished and vaulted gallery in the thickness of the wall over the door to the hall, with a wide opening towards the hall. The gallery has ribbed vaulting, and the bosses are carved with the monogram I.H.S., and with a heart and the pierced hands and feet of our Saviour. The corbels from which the ribs spring have shields containing the emblems of the four Evangelists. On each side of the opening towards the hall are canopied niches for statues. Everything seems to point to this gallery having been an oratory or chapel. It is entered by a small stair from the floor above, so that the baron and his family might use it privately, or by drawing a curtain it might be opened to the hall, when all assembled there might witness the service.

Billings' view of the interior gives a good idea of these features, which all seem to point to the work having been designed by some one accustomed to ecclesiastical architecture. Groined vaulting of the kind here adopted is rare in the castles of Scotland, but one other example occurs at Balbegno in Kincardineshire, which is of the same period. The hall of Auchendoun was also vaulted in a similar manner, but it belongs to an earlier period. From the ecclesiastical features of the building Mr. Billings infers that it is at least a century earlier than the date upon it (1593). But from the similarity of the vaulting at Balbegno, the date of which is 1569, and from the correspondence of the plan, and the little ribbed vault at the entrance, with such castles as Gight and Delgaty, we have no hesitation in assigning it to the middle of the sixteenth century. At Edzell too we find ribbed and groined vaulting in the summer-house, along with features which are undoubtedly of the latter half of the sixteenth century.

There is a small private room over the entrance lobby. As already mentioned, the upper floors have been altered or removed.

DELGATY CASTLE, ABERDEENSHIRE.

This mansion stands about two miles eastward from the town of Turriff. Although now much altered by various additions made at different times, the main block of the original square keep is easily

distinguished. It is of the simple plain and lofty type so usual in Aberdeenshire in the sixteenth century (Fig. 518), and has the corbel table ornamented with the numerous small corbels and cable pattern then so common.

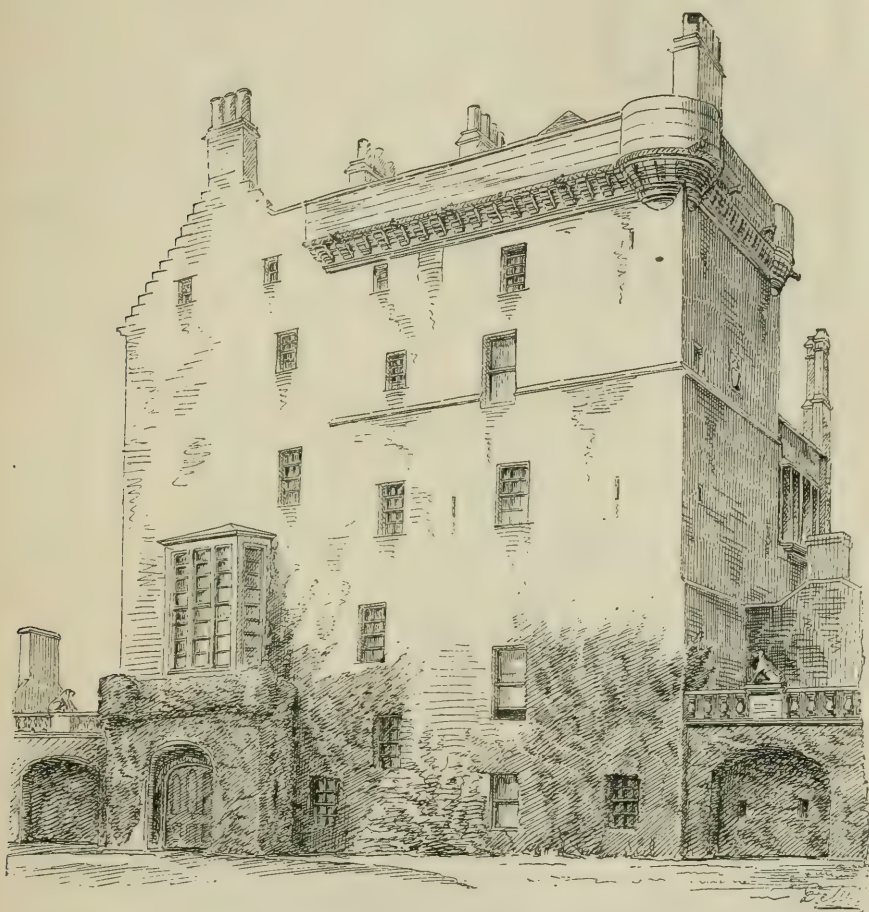


FIG. 518.—Delgaty Castle. View from the South-East.

The original entrance seems to have been in the west wall (Fig. 519), where there is a compartment or small entrance lobby covered with a groined and ribbed vault (now converted into a cellar), with a passage leading to the staircase in the angle of the walls, similar to the entrances at Gight and Towie Barclay. The original kitchen fireplace and vault still remain on the ground floor, and on the floor above this is an apartment (now the library) which retains its groined and vaulted ceiling,

the ribs springing from corbels in the angles, and the apex being ornamented with a boss bearing the arms of the Hays of Errol, the former proprietors. This groined vaulting is quite a rare feature, but, as above explained, it probably formed an idea derived from the ecclesiastical revival which took place in the beginning of the seventeenth century. Over the fireplace of this room is the inscription: "1570. I hope in ye Lord."

The thick walls with square and arched recess for the window, the garde-robe adjoining, and the wall chambers on each side of the large kitchen chimney, are all features indicative of the period.

Delgaty is now the property of A. D. Ainslie, Esq.

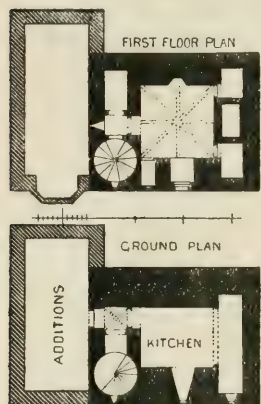


FIG. 519.—Delgaty Castle. Plan.

ABERGELDIE CASTLE, ABERDEENSHIRE.

This castle, the Highland residence of the Prince of Wales, is beauti-

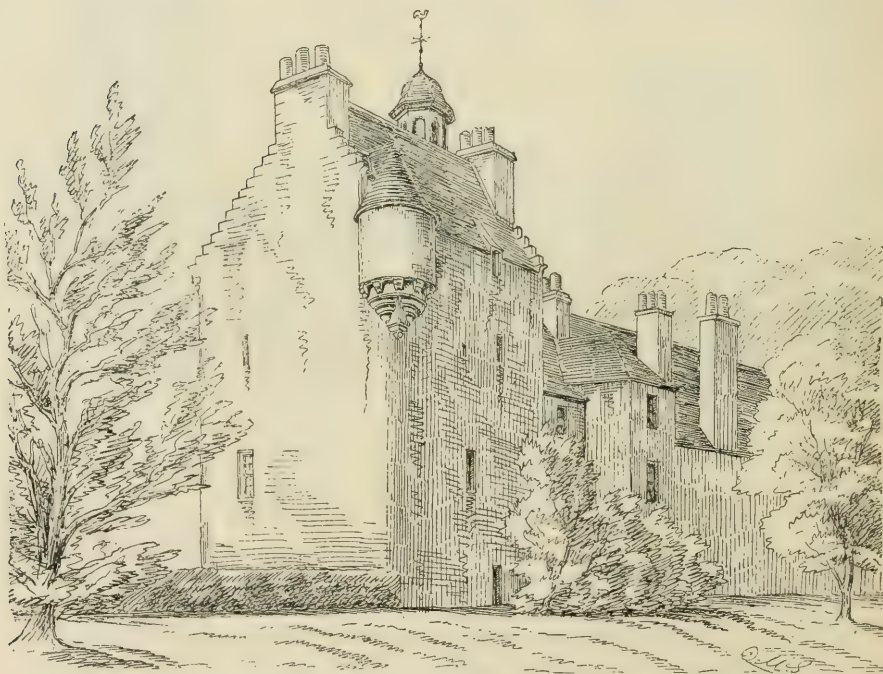


FIG. 520.—Abergeldie Castle. View from the North-East.

fully situated on the south bank of the Dee, about six miles above Ballater, and two miles below Balmoral.

The means of access from the north bank is by a picturesque contrivance called a "rope and cradle" bridge, the bridge being really a rope from which the cradle or basket containing the passenger is suspended, and along which it runs.

The castle has been much altered and added to, but it still retains the original tower which formed the nucleus of the whole (Fig. 520), and which, with its rounded angles, its crow-stepped gables, and its somewhat elaborately corbelled angle turret, is a good and picturesque example of a sixteenth-century manor-house in Aberdeenshire.

CAKEMUIR CASTLE, MIDLOTHIAN.

This tower is situated in a retired valley by the side of a small stream called the Cakemuir Water, about fourteen miles south-east from Edinburgh, and one mile from Tynehead Station. Its situation is very pleasant, having an extensive view down the valley towards the east, while on all other sides it is shut in and sheltered. The immediate

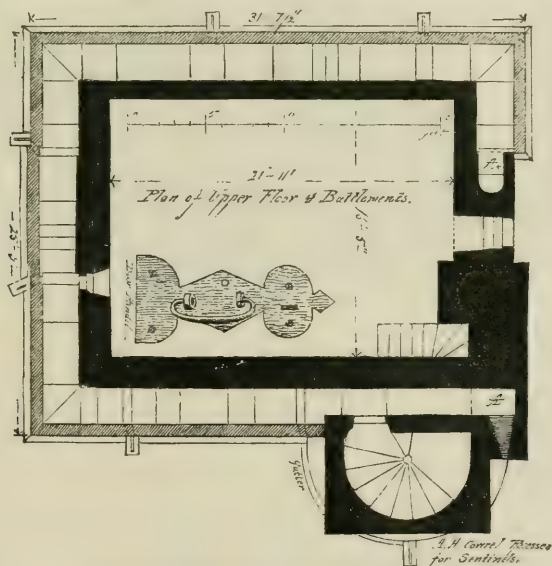


FIG. 521.—Cakemuir Castle. Plan of Battlements.

neighbourhood is a dreary, monotonous upland country, so that it is with a feeling of pleased surprise that the traveller first sees Cakemuir. The building measures on the battlements 31 feet 7 inches by 25 feet 9 inches, with a projecting staircase at the north-west corner (Fig. 521), circular on

the outside to the height of the battlements of the main building, and finished as a square cape-house above. Although the walls of the tower are of considerable thickness, none of the floors are vaulted—rather a singular circumstance in a building of this class. As will be seen from the views (Figs. 522 and 523), the walls are provided with shot-holes in the

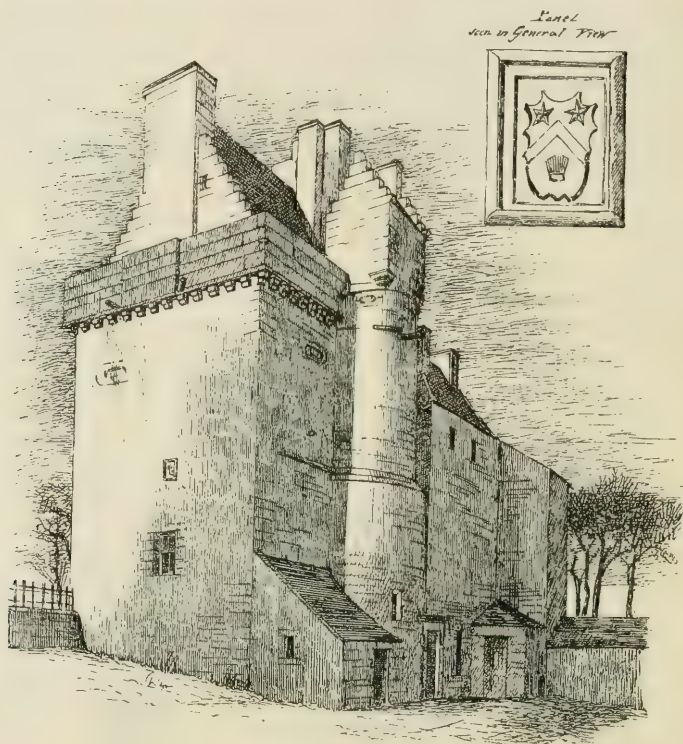


FIG. 522.—Cakemuir Castle. View from the North-East.

upper floors. The large window seen in the gable (north-east view) is closed on the inside with a hinged shutter folding against the wall in one piece, the other side having an imitation shutter, the whole unpainted and unvarnished. The small splayed window shown in the staircase near the door is filled with plain leaded glass, believed to be contemporaneous with the building. Work of this kind is rare in Scotland, but a fine and much larger example than this existed till a few years ago in a window in the north side of the Lawnmarket, Edinburgh. There is also an old door sneck or handle shown on the plan.

As indicated on the plan of the battlements (Fig. 521), there are two covered recesses for watchers. The one at the west end, facing the south (of which a perspective sketch is given, Fig. 524) is still quite entire, with

a stone seat, and a door opening outwards. The other recess adjoining the stair turret is not in such good preservation, having undergone alterations when the later wing shown in the sketch was added. The battlement walk is paved in the usual way with thick stone slabs, converging to the gargoyles, which throw off the water. One of these, in

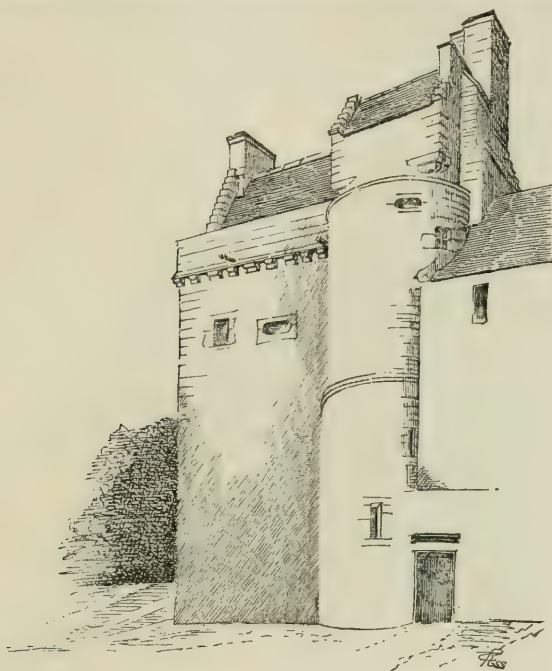


FIG. 523.—Cakemuir Castle. View from the South-East.

the east end over the window, already referred to, is bent to the side so as to throw the water clear of the window. Above this window is a panel with the Wauchope arms (see enlarged sketch), the family to whom the tower and adjoining lands belonged. Mackie, in his *Palaces of Queen Mary*, tells us that in former times Cakemuir was a place of refreshment and protection to pilgrims and travellers on their way between Edinburgh and Melrose, quoting the lines of an old ballad—

“ See the way is long and drear :
Empty flasks and sorry cheer,
At Cakemuir there is bread and beer.
In the name of every saint,
Let not weary pilgrim faint.”

In the *History and Genealogy of the Family of Wauchope*, by the late James Paterson, we are informed that Adam Wauchope, Advocate, fifth son of Gilbert Wauchope of Niddrie Marischall, acquired the property of

Caikmuir, and built the castle ; he was styled as of Cakemuir in 1565, but how long before that date he may have been in possession we do not know. There is a tradition that Queen Mary took refuge at Cakemuir in 1567 on her way to join Bothwell after her escape from Borthwick Castle. Cakemuir must then have been quite new from the builder's hands. The large additions adjoining the tower to the west were made in 1761

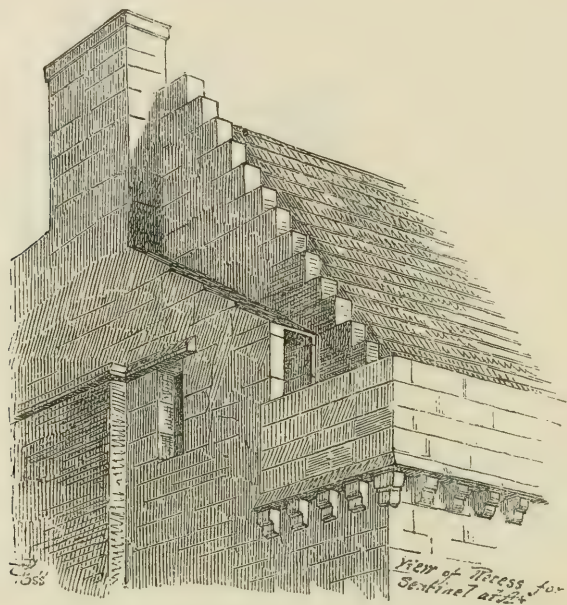


FIG. 524.—Cakemuir Castle. View on Battlements.

by Henry Wauchope. Part of this was never finished. When we saw it more than a century afterwards, many of the partitions were only existing in lath. Andrew Wauchope, who died about 1794, was the last of the family who possessed Cakemuir.

BISHOP'S HOUSE, ELGIN.

Besides the Episcopal palace of Spynie, which has already been described, the Bishop of Moray had a small residence near the Cathedral, situated in what was the north-west corner of the enclosing wall of the Cathedral grounds.

It is of comparatively small dimensions, and was probably only occupied by the Bishop occasionally, but it has some peculiar features well worthy of notice.

The arrangement of the plan (Fig. 525) is peculiar, which may have arisen from the north wing having been an addition. This wing comprises on the ground floor an open recess, probably used as a remise for horses standing in, with a small stable adjoining.

The main part of the house has the usual vaulted kitchen and cellar on the ground floor, with the hall above, a private room in the north wing, and bedrooms in the upper floor.

The most striking features of the exterior (Fig. 526) are the gabled crow-steps on the gables, and the small oriel window in the upper floor of the east front (see Fig. 525). These details, together with the sacred monogram I.H.S. over one of the fireplaces, show, as in Spynie Palace, some indications of ecclesiastical influence.

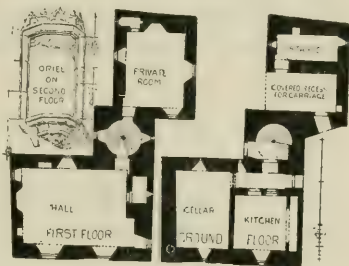


FIG. 525.—Bishop's House. Plan.

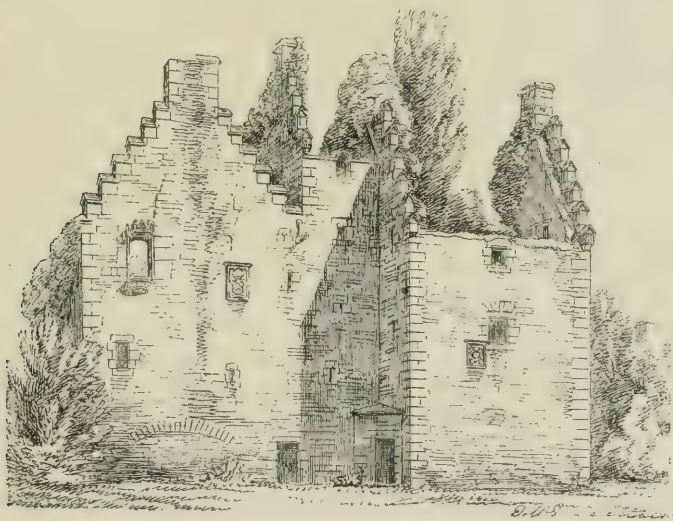


FIG. 526.—Bishop's House. View from the East.

The main building contains a shield with the initials and arms of Bishop Patrick Hepburn, whose arms are also on the keep of Spynie, while under the crow-steps of the north wing is the date 1557, which corresponds with the time of Bishop Hepburn.

Both from these dates and from its style the building may be attributed to the sixteenth century.

There is another panel inserted in the north wing containing the

Royal arms, and also two smaller shields—one with the initials A. L., possibly Alexander Lindsay, who obtained the estates and title of Lord Spynie in 1590, and, by the insertion of this shield, set his own and his Royal master's seal on the building.

TOWER OF REPENTANCE, DUMFRIESSHIRE.

This remarkable little tower is situated on the top of a conical hill some 300 to 400 feet high, close to Hoddam Castle. It stands in an old churchyard, and is surrounded with gravestones. The hill forms part of the farm occupied for a time by Thomas Carlyle and his brother, and the site of the tower, which commands a most extensive and splendid view in all directions, especially over the Solway to the Cumberland mountains, was a favourite resort of the young Carlyle.

The tower, both in situation and structure, is somewhat peculiar.



FIG. 527.—Plan of First Floor.

It is almost square on plan and very small (Fig. 527), being 23 feet 9 inches by 21 feet 6 inches externally, with walls 5 feet 6 inches thick. The interior is not planned like an ordinary pele tower for residence, there being no fireplaces in the rooms. The entrance doorway is on the first floor, and is defended with a double door. There are loopholes or shot-holes all round the walls, and a curious angle cupboard in one corner, with the stone sill raised about 2 feet from the floor. The

staircase was probably of wood, and was carried up round the interior of the walls in the same way as that now existing.

The first floor had a window 2 feet 9 inches wide on one side (now built up). The second floor contained a similar apartment, now converted into a dovecot, and inaccessible. This room is evidently vaulted so as to support the stone roof (Fig. 528), which is hipped, *i.e.* it has no gables, but slopes on all four sides towards the centre. At the highest point of the roof a stone chimney is erected, which it seems most likely was intended to contain a beacon fire. A parapet resting on a continuous corbel table goes all round the top of the walls. A doorway built in stone gives access to the parapet walk from the top of the staircase. As it now stands this doorway is lintelled over with a single stone, cut with grooves to resemble a straight arch, like those frequently introduced in classic "rustic" work, and the door jambs have similar "rustic" corners. The roof of the doorway is now flat, but may have originally been surmounted with a small pediment.

There are many stories told about the origin of this strange tower and its peculiar name, and it is generally supposed to have been built by a chief who *repented* of his cruelty in killing his prisoners on returning from a raid into England, etc. Others say that the deed repented of was

that of using the stones from the old chapel in building Hoddam House.¹ The tower appears to us however to contain internal evidence of its purpose and history. It is, in short, a watch or signal tower, erected on the most commanding position for seeing and being seen.



FIG. 528.—Tower of Repentance. View from the South-West.

This supposition accounts for the remarkable site chosen for it. The same reason may have led to the chapel, which no doubt at one time occupied the site, being placed there.

The tower occupies the highest and most commanding point on the hill-top for a signal-tower. This happens to be in the churchyard, and so the tower thus chances to be in that anomalous position. The small dimensions and the internal arrangements indicate that it was not built as a dwelling-house, and the open parapet walk (an unusual feature in the seventeenth century), together with the stone roof and the beacon chimney or turret, are evidently provided for the purpose of watching and signalling.

The style of the doorway to the parapet, the form of the cornice of the beacon, and the corbel table of the parapet, all point to a date well on in the seventeenth century. The tower was probably erected after the Castle of Hoddam was built or restored, as an outpost to give warning of approaching danger.

¹ In the travels of Bishop Pococke, about to be published for the first time by the Scottish Historical Society, our attention has been kindly drawn by the Editor, Mr. D. William Kemp, to the following remarks on this tower by the Bishop:—"From this place I went up to a tower on a hill called Repentance. It was built by a Maxwel who had committed great ravages against Queen Mary, but afterwards became a papist and built this for a beacon, and put up in Saxon characters over the door—*Repentance*."

NIDDRIE MARISCHALL HOUSE, MIDLOTHIAN.

This mansion is situated about a mile eastwards from Craigmillar Castle. Unlike the latter, crowning its rocky craig, Niddrie occupies a low-lying situation in a secluded valley, watered by the Burdiehouse Burn. The estate has been in the possession of the Wauchope family for about five hundred years. Although the oldest part of the present house only dates from about the beginning of the seventeenth century, we learn from a MS. note-book in the charter-chest at Niddrie that there once was a castle, a little to the east of the present house, of unknown date and

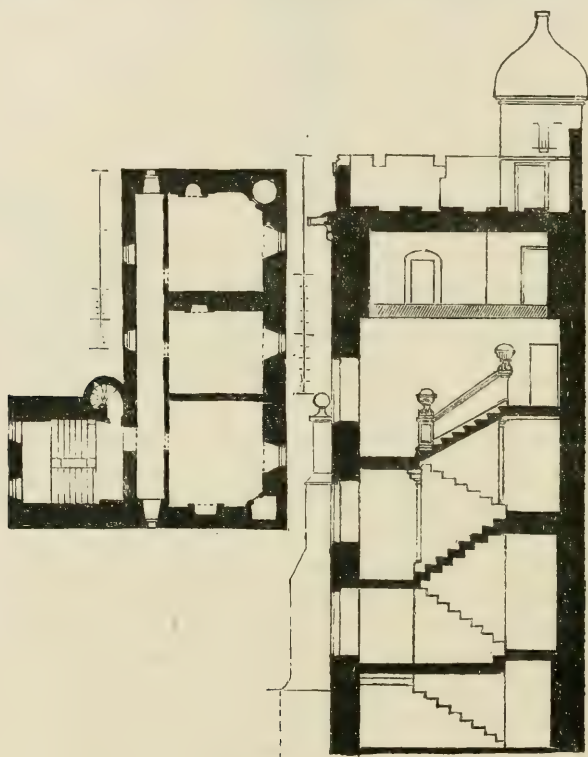


FIG. 529.—Niddrie Marischall House. Plan and Section.

large size, described as capable of “accommodating 100 strangers,” which was destroyed by a mob from Edinburgh at the end of the sixteenth century, out of revenge for the many cruelties and wrongs done by Archibald Wauchope, younger. At the same time the estates were forfeited, and passed into the possession of Sir James Sandilands of Slamannan, who remained in possession of the place for about ten years, or till 1608 ; and in all probability it was he who built the keep which

still exists. It is about 22 feet square, by about 50 feet high (Fig. 529), and has a platform roof arched with stone. The entrance was on the north side, and is concealed by the buttress shown on the sketch (Fig. 530), and is now built up. The buttress is of a later date.

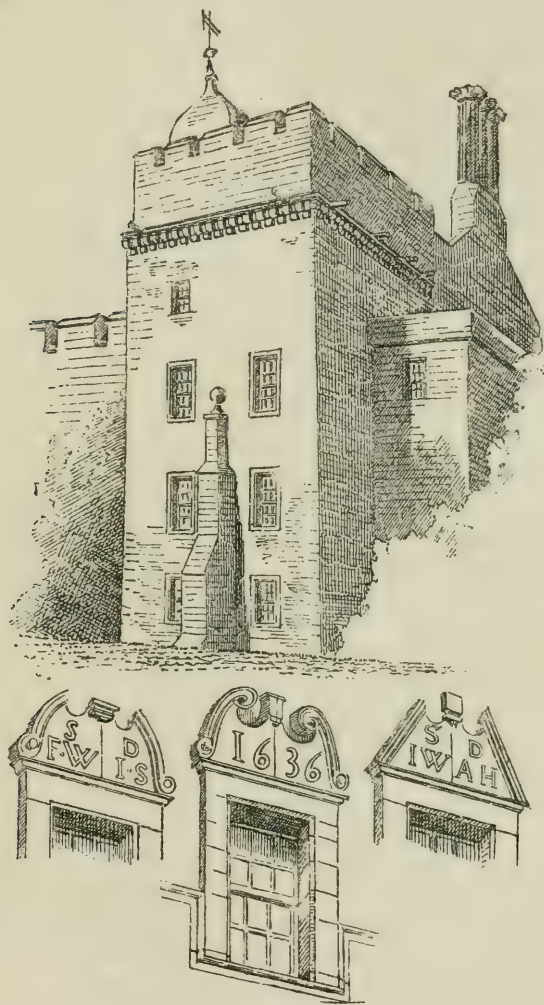


FIG. 530.—Niddrie Marischall House. View from the North-West, and Details of Dormers.

At the date last mentioned (1608) the estate passed back to the Wauchopes, in the person of Francis (afterwards Sir Francis), son of Archibald, he having married the daughter of Sir James Sandilands. He did not however recover the estate along with his wife, but had to

pay Sir James for it in hard cash, and this left him so embarrassed that he had to take service in Holland, where he remained many years.

On the way home from that country, after his affairs had assumed a more settled aspect, he fell ill, and died at Holy Isle about the end of the first quarter of the seventeenth century. His son, Sir John, succeeded, and finished the addition, begun by his father, attached to the old tower. His initials occur along with those of his wife, Dame Anna Hamilton (Hamilton of Redhouse), on the east dormer (Fig. 530), while his father's initials and those of his wife, Dame Jean Sandilands, are carved on the west dormer, and on the centre one is the date 1636.

At this time the old tower was completely gutted (the vaulted roof however being left), and within the four walls of the tower was placed the staircase for the addition. It is a fine staircase, with rounded pilasters at the ends of the newel, somewhat like those of the latest staircase of Crichton Castle. The landing of the stair (Fig. 531) is very stately and massive, being probably one of the finest things of the kind that we have left us. The newel wall is carried up as a parapet, with broad moulded cope, and at each angle carries elaborately carved vases. The parapet of the tower above the corbelling (Fig. 530) is quite distinct in style of masonry from the lower part, to which it fits on rather clumsily. This is the work of Sir John, who likewise, says the ms. note-book, "covered the tower-head with copper, which the English tinned and carried off with them." The dining-room of the house is interesting; the walls are adorned with portraits let into panels, the place of honour over the fireplace being occupied with Sir William Wallace. This portrait has been lithographed in *Wallace and His Times*, by the late James Paterson, and it has a very striking resemblance to an engraving in the *Pictorial History of Scotland*, taken from a portrait of Wallace at Cheltenham. But the portrait has, of course, no value as a representation of the great hero. The ceiling of this room has an ornamental compartment running across its centre, while the end compartments are plain, and probably this unusual treatment is intentional. It is twice dated 1662, or twenty-six years after the house was built, and it is entirely decorated with loyal devices in honour of the restoration of Charles II., an event which Sir John contributed not a little to bring about. In the above year he received from the King a confirmatory charter of Niddrie Marischall, and lands in Roxburghshire; and doubtless he decorated the centre of his dining-room ceiling in honour of both events, so that it is at once a tribute of his loyalty and gratitude. It also contains a vain-glorious inscription, twice repeated—

NOBIS · HÆC · INVICTA
MISERUNT · 108 · PROAM.

There was a chapel here, founded in 1502 in honour of God and the

Virgin Mary. Its history is a short one, extending only over 190 years, having been destroyed by an Edinburgh mob after they had wrecked Holyrood. From the background of a portrait in the dining-room we can form an idea of the appearance of Niddrie Marischall about that time, and see that the chapel was evidently somewhat like the interesting one at Craigmillar within sight of it. We also observe that the

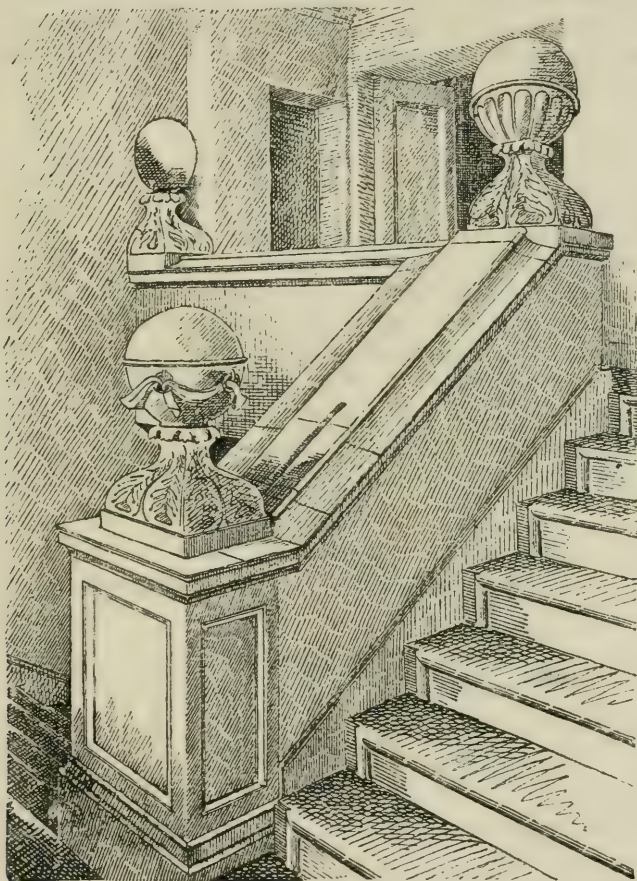


FIG. 531.—Niddrie Marischall House. Top of Staircase.

house had a great courtyard extending in front, with high walls, having arched entrance gateways, like those remaining at Midhope, Redhouse, and partly at Pinkie, and other places. The site of the chapel and churchyard attached is now enclosed with a railing, and contains a tomb-house with a vaulted roof, built about the beginning of last century. Inside is a tomb about 8 feet square by 3 feet high, with

the inscription, "This tome ves biggit be Robert Vauchope of Nydry Marischel, and enteris heir, P.P. 1587 ;" and on the flat round the edge is the further inscription to the memory of his father, William, who died in 1587. As before mentioned William's brother, Adam, built Cakemuir Castle (*q.v.*), a fine old baronial house near Tynehead. Some sculptured stones belonging to the chapel, or perhaps to the older castle, are built into the enclosing wall. These include the Royal arms, the lion rampant, a panel with arched top (pointed) and surrounded with curved crockets, and what looks like the bowl of a baptismal font, and other carved and lettered stones.

CORGARFF CASTLE, ABERDEENSHIRE.

This has originally been a simple oblong tower, to which various additions have within comparatively recent times been made, giving it an imposing and strongly fortified aspect. The castle stands on a height amongst the uplands of the head streams of the river Don, an inaccessible and dreary country. Tradition states that it was built by one of the Earls of Mar as a hunting-seat. It afterwards belonged to the Forbeses, and was destroyed in 1581 during their feuds with the Gordons. Indeed this castle disputes with Towie (*q.v.*) the unenviable distinction of having been the scene of Adam Gordon of Auchendoun's horrid tragedy.

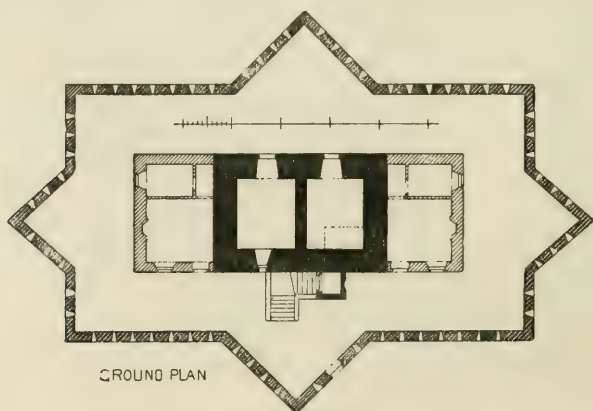


FIG. 532.—Corgarff Castle. Plan.

The original tower (shown by the black shade on Fig. 532) probably belongs to the early part of the sixteenth century, but was rebuilt after its destruction in 1581. It is 35 feet long by 24 feet wide, with walls about 6 feet thick. The basement is vaulted, and is divided into two apartments or cellars. The entrance door seems to have been on

the first floor, in the same position as the present one. It is now approached by an open stone staircase and a porch, but no doubt originally the access was by a ladder.

The original staircase to the upper floors was in the south-east angle, above which a gabled turret is still carried up (Fig. 533). A square wooden staircase has now been substituted. The hall was no doubt on the first floor, with bedrooms above, but the interior is now cut up into small houses for agricultural labourers.

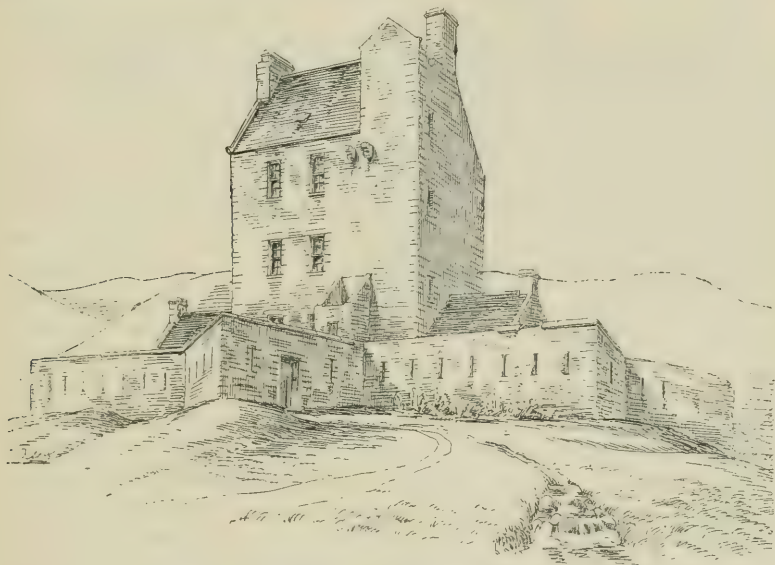


FIG. 533.—Corgarff Castle. View from the South-East.

Two solitary corbels remain to indicate where the parapet walk originally was.

In 1746 the Government purchased the castle from Forbes of Skellater, and kept fifteen to twenty men stationed in it.

This would form an outpost from Mar Castle, one of the principal garrisons for keeping the Highlanders in order. At the above date extensive alterations were made upon it to suit it for its purpose. A wing of one story was added at each end, probably as officers' quarters, while the upper floors of the keep were converted into barracks for the troops.

An enclosing wall was also at the same time run round the whole, provided with salients for the defence of the flanks, and all well loop-holed, in the same manner as the enclosing wall at Mar Castle.

This is perhaps the most interesting point about this lonely castle, which thus, along with a few others, brings the history of fortified houses in Scotland down to so recent a date as the middle of the last century.

Till 1831 the castle still contained a garrison of two officers and fifty men; but these were no longer required to put down rebellion; they were merely employed to support the civil authorities in the suppression of smuggling.

FOURTH PERIOD—L PLANS.

We shall now proceed to describe some of the castles and houses of the Fourth Period which are built upon the L plan, *i.e.* with a wing attached at one angle, but projecting from one face only of the main building.

The arrangements of this plan in the Fourth Period are generally similar to those of the previous periods, but they are subject to the same kind of modifications as are made during this period on the other typical plans. Thus the wing is sometimes appropriated as a staircase turret containing a newel stair, which either runs to the top of the building (as at Gylem and Elshieshields), or is carried only as high as the first floor, as at Brackie and Torwoodhead, and occasionally the re-entering angle is almost entirely filled up with the staircase and rooms above, as at Balbegno and Crathes. At Craigievar, again, the wing projects over two of the faces of the main building, somewhat in the manner of the double towers. A turret is sometimes introduced into the re-entering angle, as in the previous period; but it does not generally act simply as a staircase turret, as in the earlier examples. At Craigievar, for instance, the turret in the angle contains an entrance lobby on the ground floor, and rooms on the upper floor. Other deviations from and modifications of the primitive arrangements will be pointed out as we proceed.

ELSHIESHIELDS TOWER, DUMFRIESSHIRE.

This picturesque tower (Fig. 534) stands on the banks of the Ae Water, about two miles northwards from Lochmaben. Its plan is that of a simple keep, with a square tower built at one of the angles to contain the staircase (Fig. 535). It thus presents us with a plan intermediate between the simple keep and the L plan.

The entrance door is on the ground floor, and is commanded by a shot-hole from the kitchen, which occupies the whole of that floor. The first floor contains the hall, with bedrooms on the two upper flats. The top story is provided with dormer windows and large angle turrets, used as dressing-closets. The stair tower is continued two stories higher, and has a string-course and cornice ornamented with billet and cable mouldings. These features indicate that this tower dates from the

beginning of the seventeenth century. A very remarkable feature here

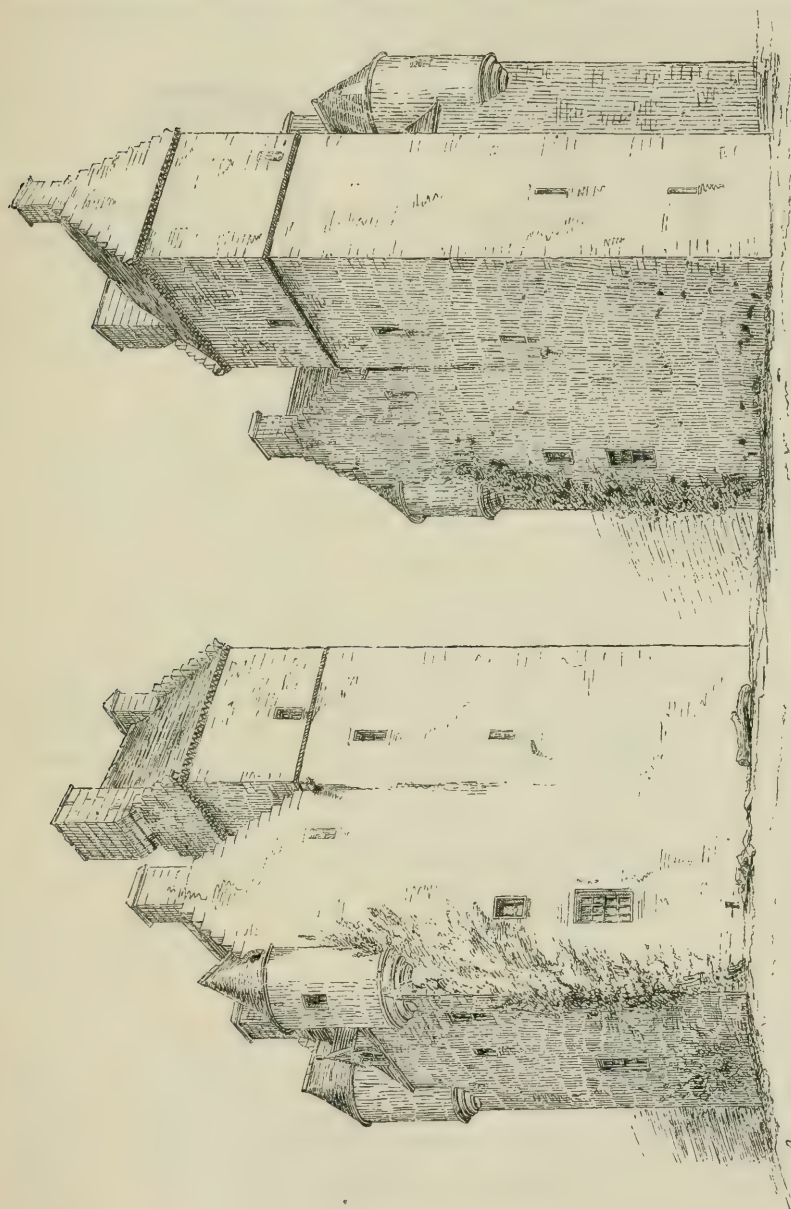


FIG. 534.—Elshieshields Tower. Views from the South-West and South-East.

is the watch-turret erected on the west gable of the staircase tower. It is corbelled out and balanced on the gable top like the similar work at

Amisfield, but in this case it is not covered in. Access is obtained by a ladder from the attic of the staircase tower, and there is just room inside the turret for a watchman to stand and look about him.

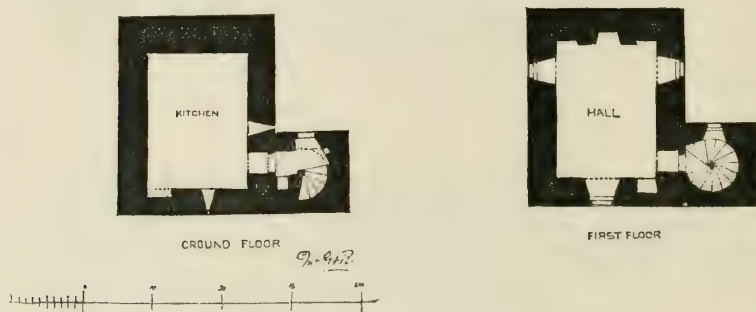


FIG. 535.—Elshieshields Tower. Plans.

This turret was no doubt originally provided with a beacon grating, the warning light from which would be seen for many miles round in that flat and marshy region.

GYLEM CASTLE, KERRARA, ARGYLLSHIRE.

This tower is situated at the southern extremity of the island of Kerrara, at a distance of about four miles from Oban. The first view of the castle on coming over the hills from the ferry, and looking downwards, is most picturesque (Fig. 536), and a closer view of the building

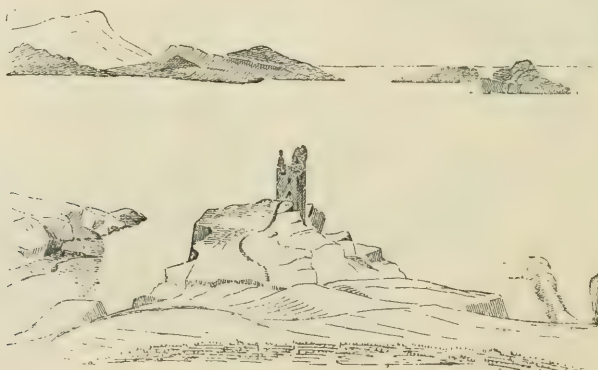


FIG. 536.—Gylem Castle. General View.

does not dispel this impression. Gylem is, in its way, a little architectural gem, which, unfortunately, owing to neglect, is fast going to wreck and

ruin. In its present state the walls are almost perfect, the roof only being wanting; but one can see that, from its exposed situation and its tottering condition here and there, sure and total ruin will soon overtake it unless something is done for its protection. A little care and attention would preserve it to future generations as one of the most charming little specimens of the architecture of Scotland before the native art was absorbed in the general European style of the Renaissance.

The building occupies the full width of the neck of a mass of rock jutting into the sea, with a small level courtyard beyond, about 12 yards by 8 yards within the walls, bounded by precipitous rocky faces, and screened by a wall, now almost gone. In plan it consists of two square towers (Fig. 537), the larger measuring 21 feet 8 inches by 21 feet

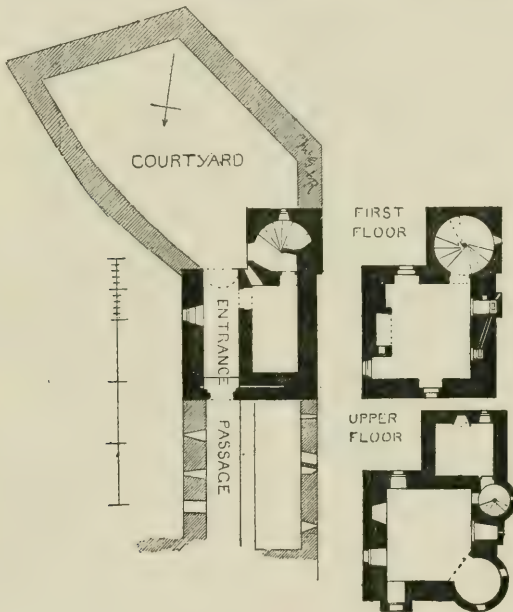


FIG. 537.—Gylem Castle. Plans.

3 inches, and the smaller, which contains the staircase, being 12 feet 2 inches by 9 feet 7 inches. The main portion of the building is four stories in height. The narrow approach is between high loopholed walls, against one of which are the ruins of offices. The entrance doorway is square-headed, with a round relieving arch and a bar hole inside. Beyond this a vaulted passage leads under the main tower to the courtyard (Fig. 538). The cellar adjoining is also vaulted, and feebly lighted. The staircase which enters from the courtyard leads to the three upper

floors of the main building, and from the third floor a “corkscrew” staircase, in a projecting turret, leads to a higher floor over the main staircase. There is no access now above the first floor. This floor, like the others, consists of a single apartment, about 16 feet by 14 feet, with

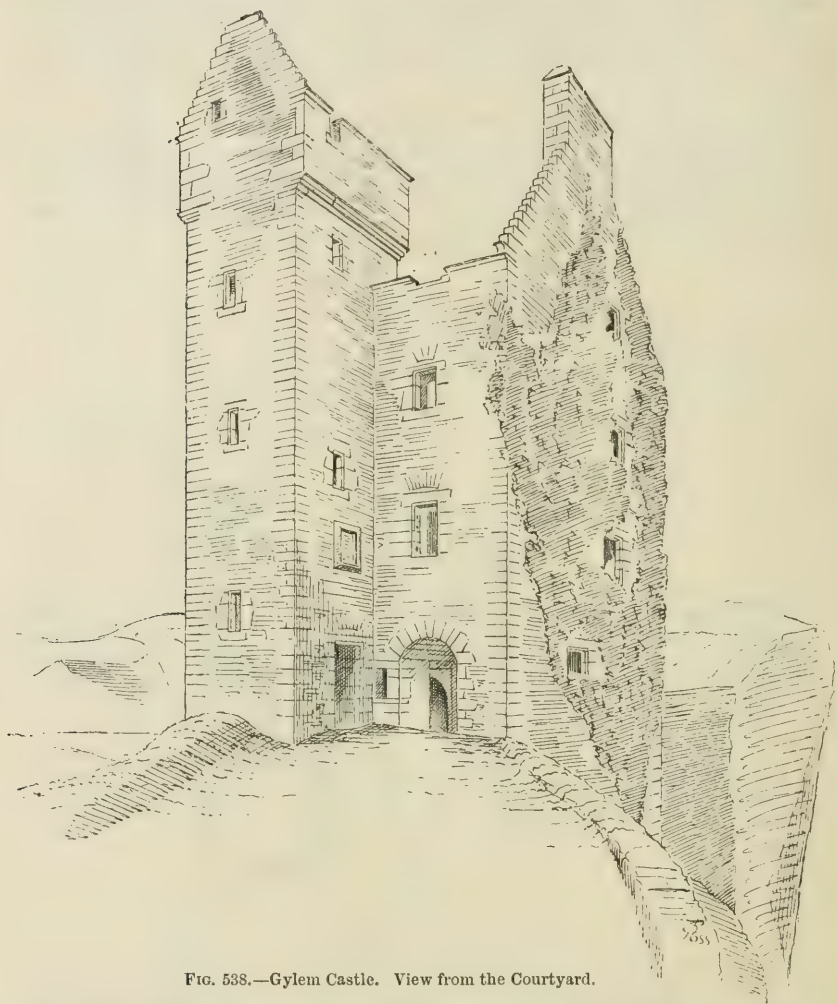


FIG. 538.—Gylem Castle. View from the Courtyard.

three windows, that facing the entrance, as well as the window above it, having a shot-hole beneath (Fig. 539). In the thickness of the west wall there is a projecting garde-robe and stone sink, with drain into the flue of the former. Through the fireplace jamb, which is 2 feet 8 inches thick, into the recess of the adjoining window, there is an opening, about 15 inches square, at about 2 feet above the floor, and checked for a door

or shutter on the window side, the purpose of which is not very apparent. It is still customary in old-fashioned houses to find a salt-box or "bucket," as it is called, near the kitchen fireplaces. But this opening

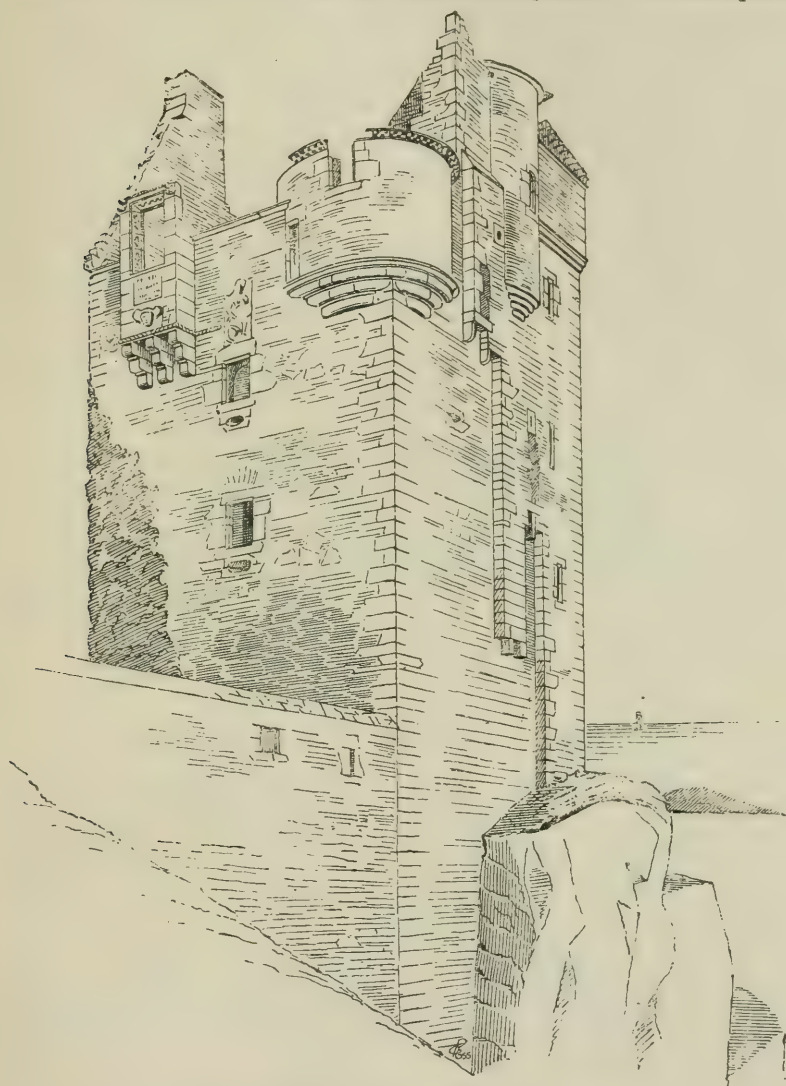


FIG. 539.—Gylem Castle. View from the North-West.

is not quite in the usual position of such a convenience. The second floor is similar to the first, with the addition of the large round turret at the north-west angle (Fig. 539), which projects outwards on corbelling,

and inwards on a squinch arch. The moulding at the eaves of the turret is carved, with the alternating pattern of imitation corbelling so frequently found in the sixteenth and seventeenth centuries, and of which an example is given under Drochil Castle. A beautiful little window in the top story (Fig. 539) is projected on three bold corbels over the doorway. The spaces between the corbels are at present open, and no doubt they were so arranged for defence. The flooring could be easily made to lift, and open machicolations would thus be obtained by which to drop stones or boiling water on the heads of assailants. As favouring this idea, it may be observed that the window-sill is high, for the purpose of protecting those inside. There is an inscription on this window, but unfortunately it is so moss-covered as to be illegible; and the same remark applies to the carving on the ingoing and arms over the adjoining window. There are carved heads at the extremities of the lintel resembling the strange bridled heads so common in Norman work. Beneath the inscription there is a mask of a lady with the head-dress of the sixteenth century, and beneath this, and over the corbels, the cable moulding. Alongside the window is a grotesque figure with folded arms. The staircase tower is carried higher than the main building, and is finished with gables, and may have been crowned with a watch-turret, similar to that at Elshieshields.

Gylem probably dates from the end of the sixteenth century. It was besieged in 1647 by General Leslie, and, in the tumult of the siege, the "Brooch of Lorn," which was kept here, was stolen. It was restored in this century to its hereditary owner.

BRACKIE CASTLE, FORFARSHIRE.

This is a very interesting specimen of a manor-house of the close of the sixteenth century, both from the completeness of its arrangements, and from its good state of preservation. It stands in a level field about four miles west from Inverkeilor railway station. In a panel over the entrance door (Fig. 540) there is a shield surmounted with the letters T F, and bearing the date 1581.

The building appears to have been erected by a proprietor of the name of Fraser. The arms on the shield are those of Fraser (azure, three cinquefoils argent), impaled with those of Pierrepont and Murray, with the motto, "Soli deo confido."

The house is on the common L plan (Fig. 541), the wing being occupied, as high as the first floor, by the principal staircase, which is very handsome for the size of the house, the steps being fully 5 feet in length. Under the stair is the usual small guard-room with shot-holes, and the remainder of the ground floor is divided into two vaulted cellars

with a small passage. One of these was evidently the wine-cellar, with

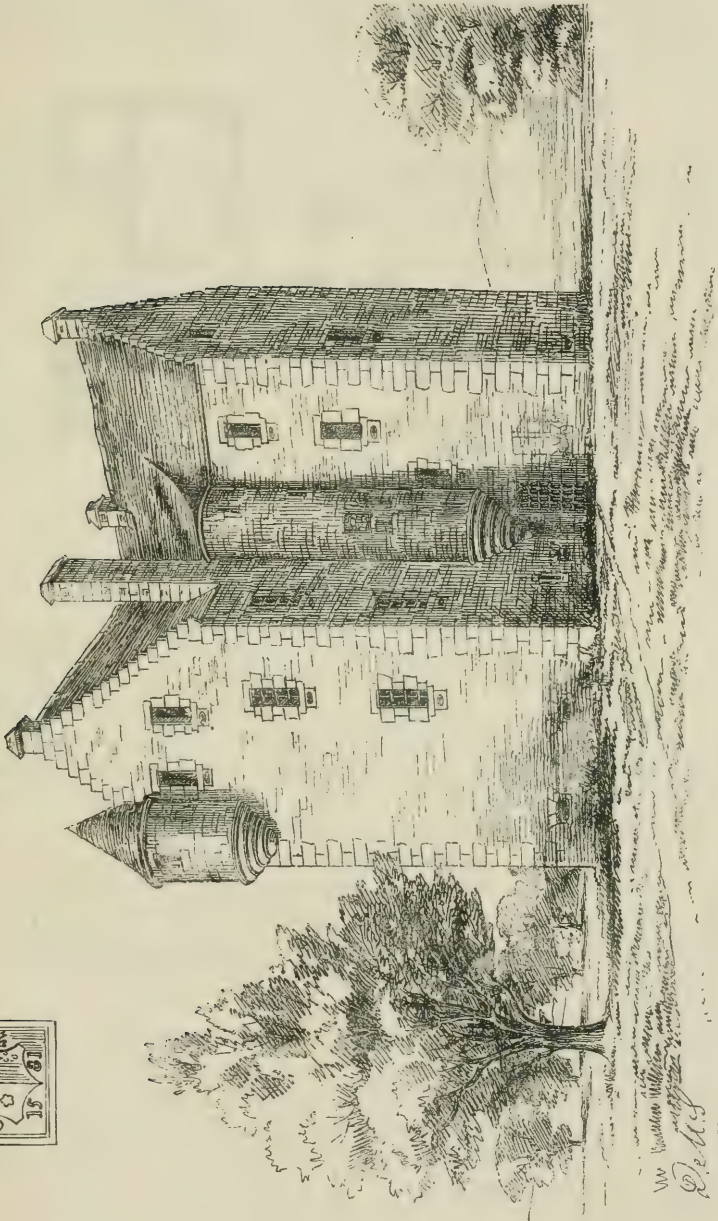
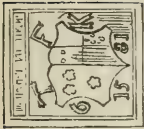


FIG. 540.—Brackie Castle. View from the South-East.

its private stair from the hall. The other was a store.

The building all round the basement, and especially at the door, is well provided with horizontal embrasures for muskets, and there are also small shot-holes under all the windows of the upper floors, while the entrance doorway is defended with an iron yett.

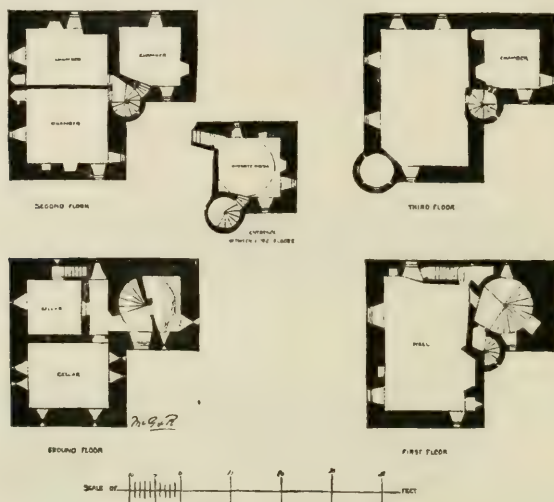


FIG. 541.—Brackie Castle. Plans.

The hall, which is 26 feet by 17 feet, occupies the whole of the first floor. The fireplace in the hall may have been used for cooking purposes, as there is no distinct kitchen in the building, or the kitchen may have been a separate erection in the courtyard. From the first floor landing a small newel staircase, partly corbelled out in the angle between the main building and the wing, leads to the upper floors.

In the wing there are three apartments in the height over the principal staircase, and in the main building there are two stories above the hall. The first room over the main staircase is the private room, which has a private stair, in the thickness of the back wall, connecting it with the hall, as well as an access by the newel stair. The other two rooms are bedrooms.

The second floor of the main building over the hall is divided into two bedrooms with separate doors, and each provided with its wardrobe. The dividing partition is composed of a mixture of clay and straw.

The third or top story, which is half in the roof, has one large chamber in the main building, with an overhanging turret at the south-west corner armed with three shot-holes.

This small castle or manor-house had thus a wonderful amount of accommodation, having, in addition to the well-fortified basement and

handsome staircase, a large hall and private room with five other apartments, one of them a room large enough to hold several beds.

This is one of the completest and least altered houses of the period with which we are acquainted.

MUCKRACH CASTLE, INVERNESS-SHIRE.

This keep stands on the top of a steep bank in the pleasant valley of the Dulnain, about four miles south-west of Grantown. It was built in 1598 by the second son of John Grant of Freuchie, and was the original seat of the powerful family of the Grants of Rothiemurchus.

The keep itself (Fig. 542) is of very simple design, being a square tower with a round staircase turret at the north-west angle; but it has at one time had extensive buildings connected with it, and forming a courtyard, as shown by the dotted lines on the plan. These are now only traceable from the green mounds which cover their ruins, with the exception of a round tower at the south-east angle of the enclosing wall.

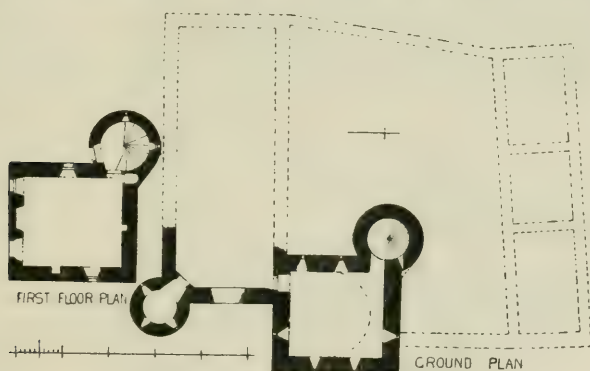


FIG. 542.—Muckrach Castle. Plans.

The basement of the keep is vaulted, and provided with several loopholes. On the first floor is the hall (21 feet by 19 feet), with windows on three sides, and a garde-robe adjoining the entrance door. Above this there were two floors and attics, the two upper floors being approached by a corkscrew staircase in a turret corbelled out in the angle. The floor over the hall (to which the main staircase ascends) was probably the withdrawing-room. Above this level the staircase tower is corbelled out to the square, so as to provide rooms of suitable form in the upper floors (Fig. 543).

The steps of the main staircase are formed of slabs of hard granite or other primitive rocks, very difficult to work into the usual form. The mode in which these steps are supported is peculiar, a rough arch being

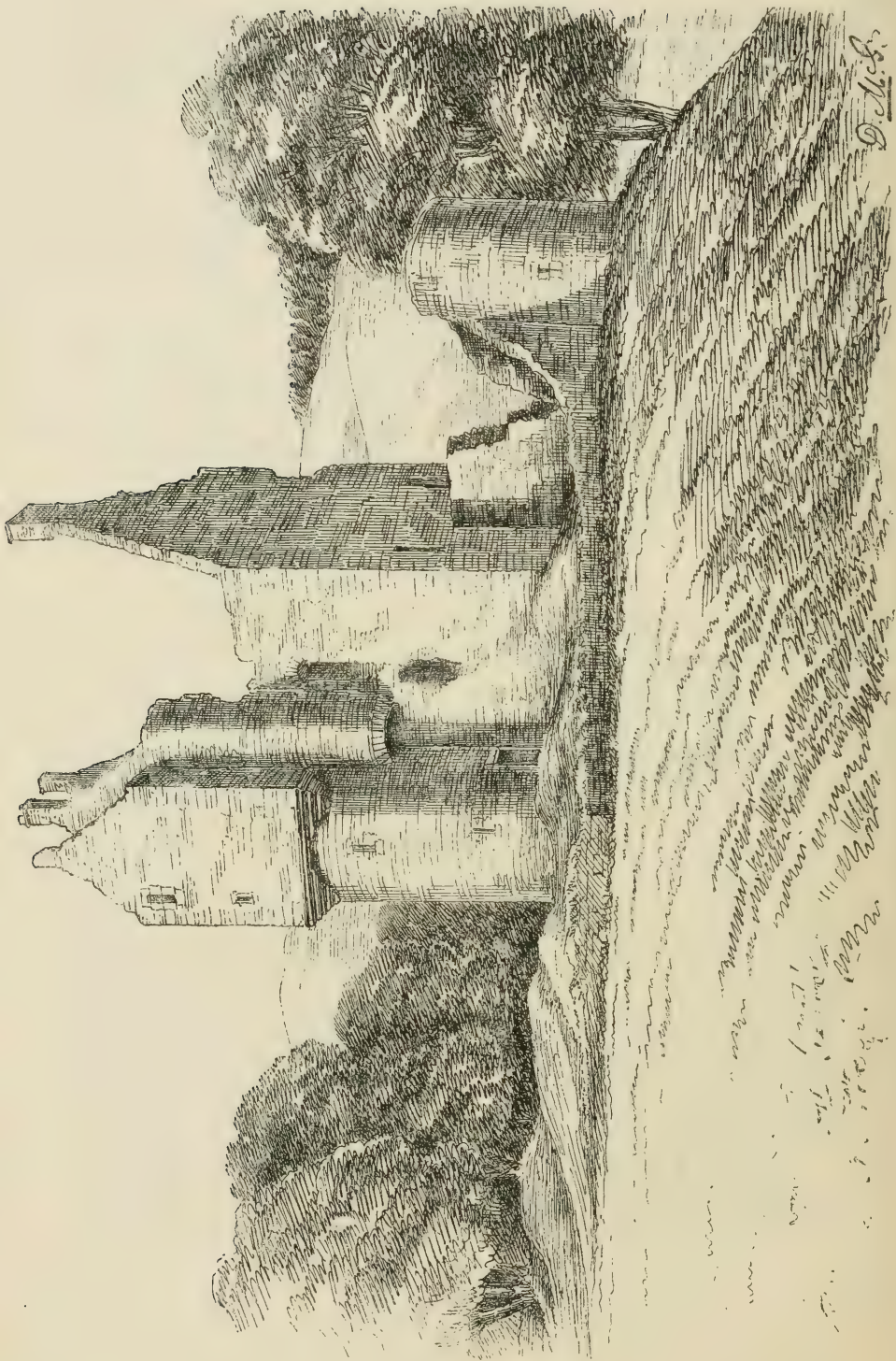


FIG. 543.—Muckrach Castle. View from the South-West.

thrown across a segment of the circular staircase under each. More carefully executed, this idea might be carried out so as to produce a novel and striking effect.

This castle now belongs to J. Dick Peddie, Esq., R.S.A.

BALBEGNO, KINCARDINESHIRE.

This is an important and interesting example, as it is one of the few castles in Scotland which, like Towie Barclay in Aberdeenshire, have a ribbed and groined vault over the hall. At first sight this would seem to indicate an early date, but when we look to the other features which accompany it, we cannot resist the conclusion that this is simply an example of the return at a late date to one of the characteristics of an earlier period, of which we find so many instances in the Scottish architecture of the time, both civil and ecclesiastical.

This house was built by a cadet of the House of Bonnington in Angus, and contains on the battlement the inscription: "Ano 1569. I. WOD and E. IRVEIN."

The plan is of the L shape, but contains some of those little modifications so commonly introduced about that period. Owing to a farmhouse having been added to the north-east end of the castle, the basement is a good deal altered, but the original door was evidently in the re-entering angle. From this a straight stair about 4 feet wide, curved round the corner, leads to the hall on the first flat (Fig. 544), whence a

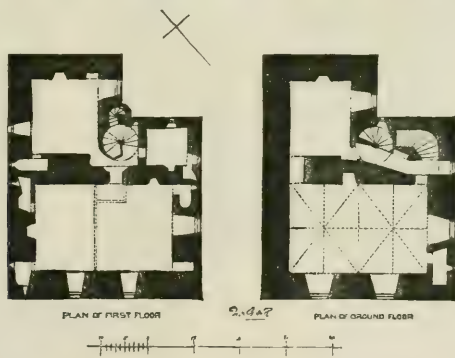


FIG. 544.—Balbegno. Plans.

good wheel stair takes to the upper floor, above which another narrow stair, corbelled out in the angle, conducts to the parapet. The stair to the first floor being (as usual at the time) a wide one, considerable space is required for it, and, in order to obtain this, the whole of the re-entering angle is filled up, instead of merely having a turret inserted in the

angle sufficient to contain a narrower staircase. By this means a small

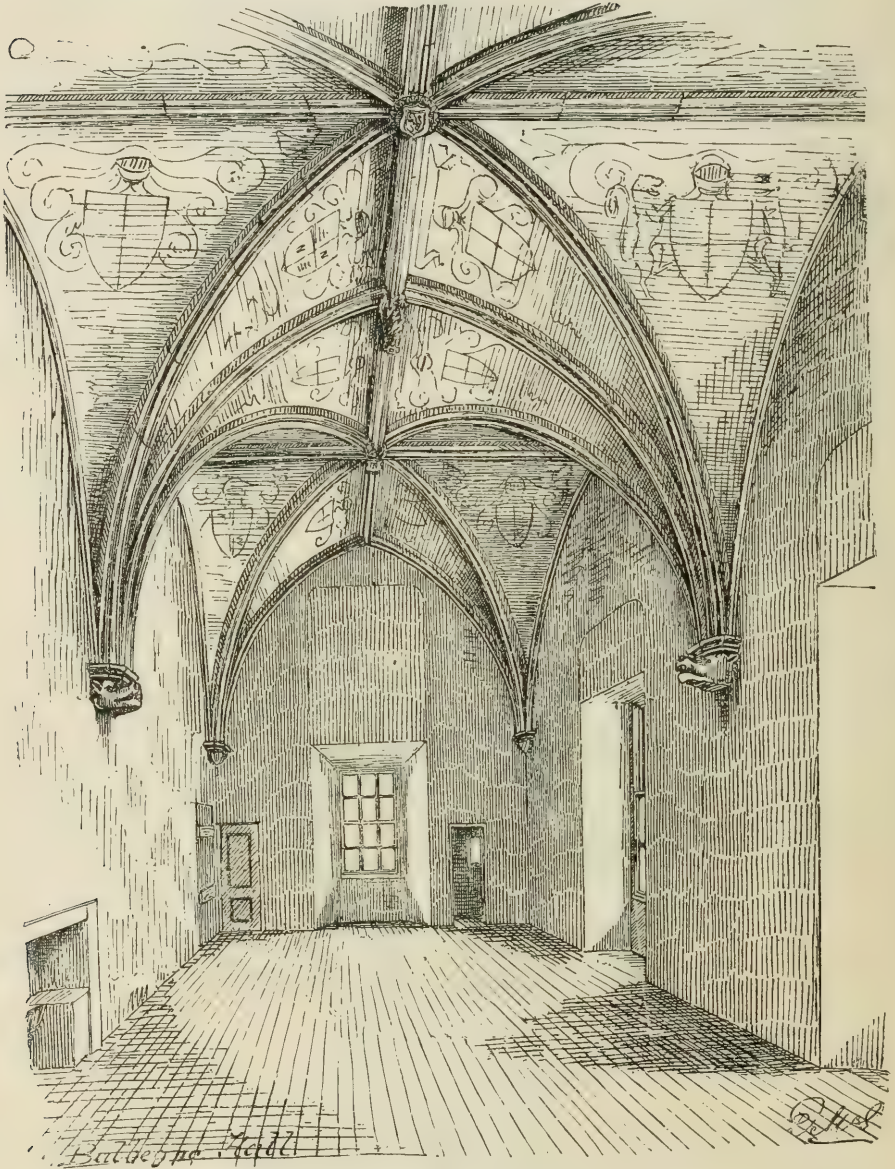


FIG. 545.—Balbegno. Interior of Hall.

room is obtained on the upper floors in the space below occupied by the principal staircase. The ground floor is vaulted, and contains the kitchen

and cellars. The first floor contains the hall, 29 feet 6 inches by 19 feet 6 inches (almost exactly the same as Towie Barclay), and is vaulted in two compartments with a groined and ribbed vault springing from carved corbels (Fig. 545). These represent grotesque heads at the centre springing, and bear shields in the angles. The bosses also contain shields.

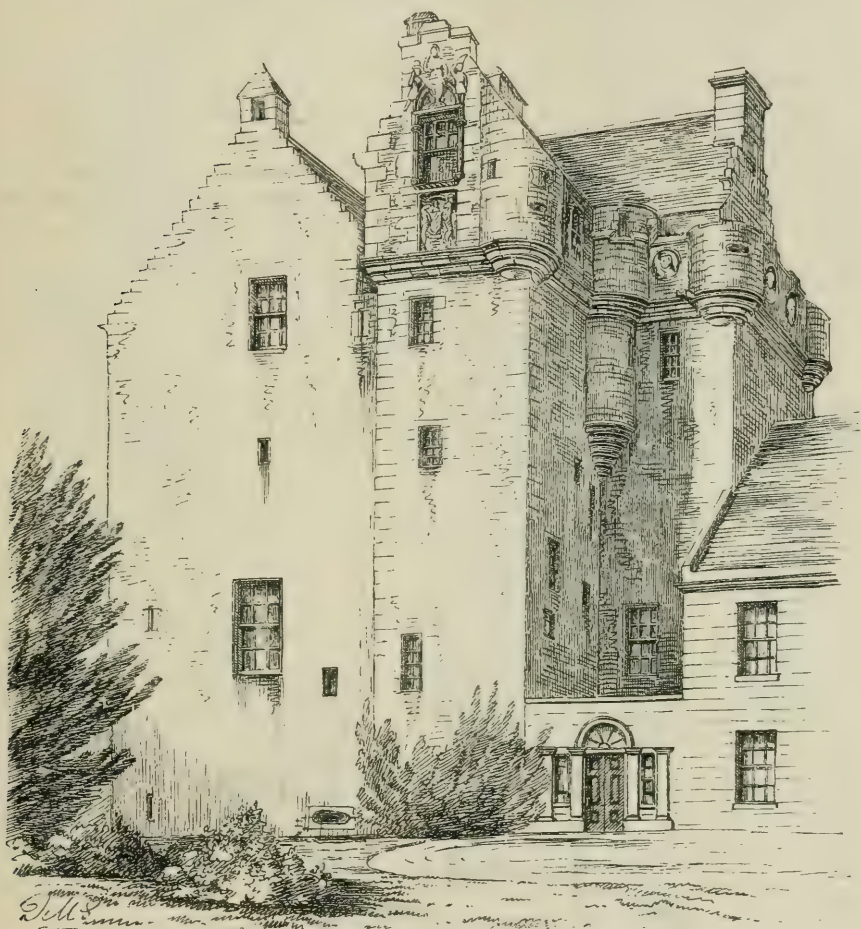


FIG. 546.—Balbegno. View from the North-East.

The compartments of the vaulting are rudely painted with the armorial bearings of some of the principal families in Scotland, still legible, although a good deal damaged. Adjoining the hall is a private room. The second floor is divided into four bedrooms, each having a garde-robe. The various corners of the main building have had angle turrets similar

to those on the wing, the remains of which are traceable internally, but they have been obliterated externally, owing to considerable alterations which have been made on the upper part of the castle, when the south-east front was finished with the existing plain crow-stepped gable (Fig. 546). The original parapet however still remains on the wing, although sadly mutilated. It is carried up as a tower higher than the main building, and battlemented, and has been ornamented with circular medallions, each containing a head similar to those at Craigstone and Huntly Castles. As at Huntly Castle, there is also a mock window, with a balustrade in front, and there are carved figures looking out at the window. On the high gable over the staircase there are figures in the style of those at Tolquhan, and it is said that at one time the building was ornamented with a profusion of such designs. All these features correspond in almost every detail with those of other buildings of the end of the sixteenth century or the beginning of the seventeenth.

In considering the rather exceptional employment of groined vaulting here and at Towie Barclay, it should be kept in mind that most of the castles of this period (unlike those of earlier times) had no vaults over the halls, but only wooden floors. Had vaulting been more common there would no doubt have been more examples of groined ceilings. At Delgaty Castle the only vaulted room on the upper floor has a groined and ribbed roof.

It has been above pointed out that the re-introduction of groined vaulting was probably connected with the revival of Ecclesiastical Architecture in the seventeenth century.

BLAIRFINDY CASTLE, BANFFSHIRE.

This castle, which was a hunting-seat of the Earls of Huntly, stands on high ground above the steep banks of the river Livet, and about seven miles southwards from the station of Ballindalloch.

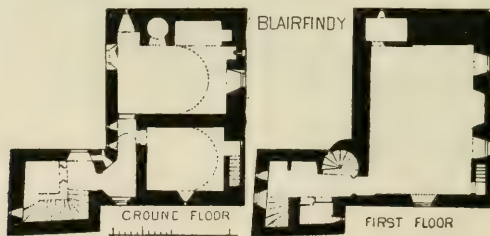


FIG. 547.—Blairfindy Castle. Plans.

It is built on the L plan (Fig. 547), with the wing slightly projected, so as to command the main building on two sides.

The other sides are defended with round turrets corbelled out on the

angles. The entrance doorway is in the re-entering angle of the wing, and is defended from a squint hole in the wall. A passage leads to the kitchen, with its usual large fireplace, oven, and water drain, and to the cellar, which has the ordinary private stair from the hall in the thickness of the wall. The kitchen and cellar are vaulted. The principal staircase, which is wide, occupies the wing. It starts near the entrance

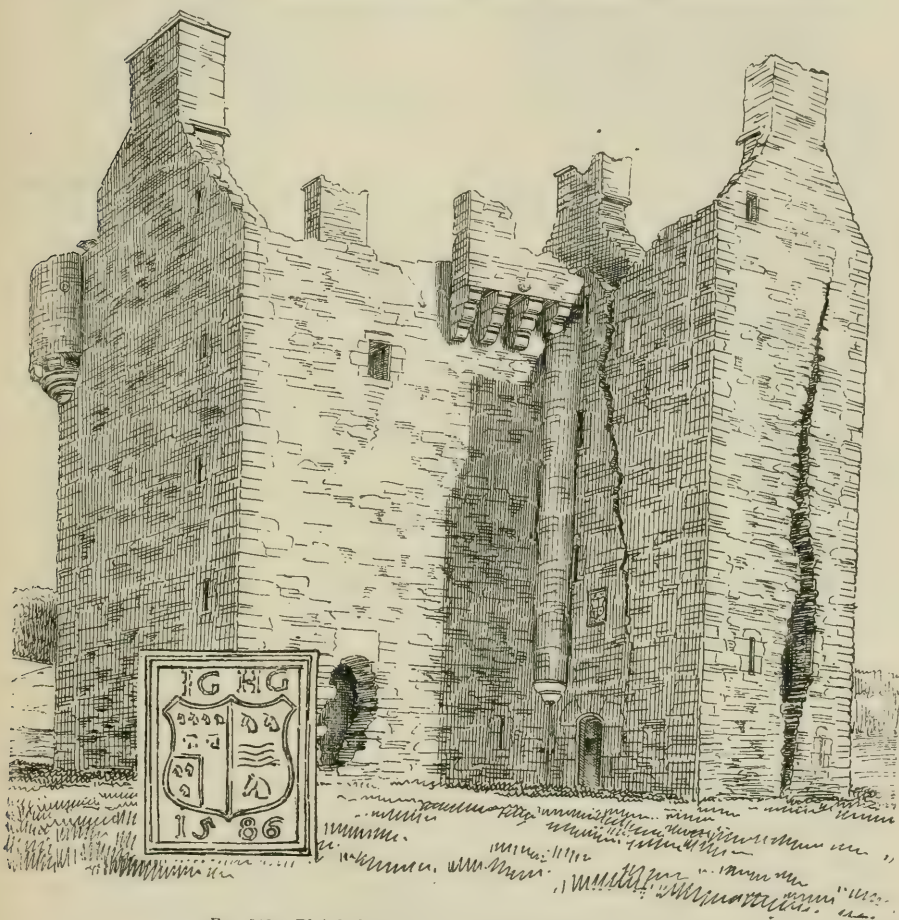


FIG. 548.—Blairfindy Castle. View from the North-East.

doorway, and ascends to the first floor only, the access to the upper floors being by a newel staircase corbelled out in the re-entering angle of the wing. The hall as usual occupies the whole of the first floor. The two upper floors are now inaccessible, but they no doubt contained the usual accommodation.

The view (Fig. 548) shows the entrance doorway and the shield above

it, on an enlarged scale, containing the Gordon initials and the date 1586. Above the entrance, near the roof, a remarkable feature is observable in the boldly corbelled and machicolated parapet or turret, which has evidently been erected in this situation for the defence of the doorway.

Glenlivet occupies an important position among the passes leading from Banffshire into Aberdeenshire, and this castle was probably erected to strengthen and defend the pass.

The site of the battle of Glenlivet is not far distant, in which Argyll, commanding the Protestant army, was defeated by Huntly and the insurgent Catholics in 1594.

DRUMCOLTERN, KIRKCUDBRIGHTSHIRE.

This keep is situated in the parish of Kirkgunzeon, and about two miles from Kirkgunzeon railway station. The building is in good preservation, and is partly inhabited, along with the farmhouse adjoining. It is three stories high, with an attic story in the roof. Of the latter, together with the battlements, a plan is given (Fig. 549), from which

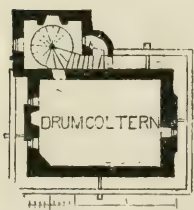
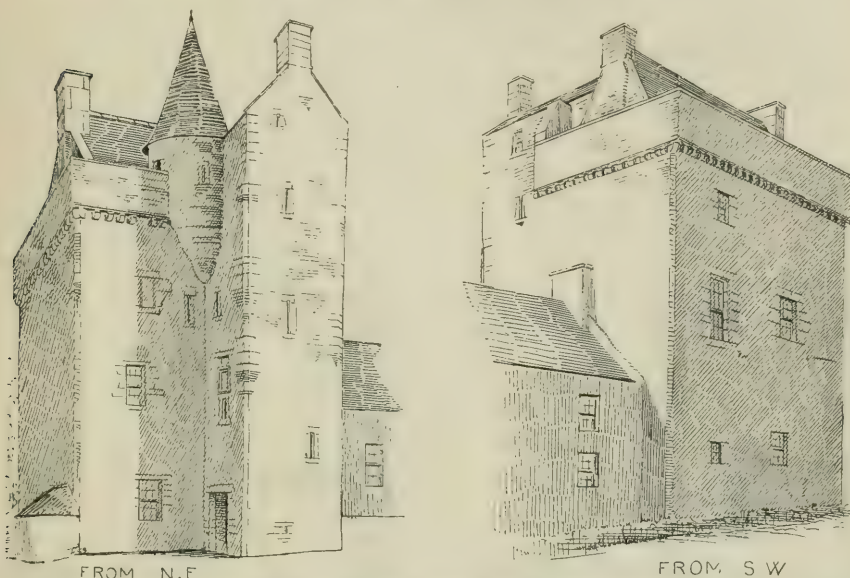


FIG. 549.—Drumcoltern.
Plan of Battlements.

it will be seen that the structure is an oblong of 36 feet by 28 feet 7 inches, with a projection at the north-west corner for the stair. The entrance in the re-entering angle leads directly to the vaulted kitchen, which, with its large fireplace, occupies the whole ground floor. The floors above, all of timber construction, contain one apartment on each level, measuring about 24 feet by 17 feet. From the top of the wheel stair, at the attic floor landing, a straight flight of steps leads up to the battlements, where the parapet walk, about 2 feet 6 inches wide, leads round the top, stopping against the staircase tower on the other side. In the staircase tower, above the landing, there is an additional small room, and the turret seen in the outside view (Fig. 550) forms the passage to this room from the battlements. The arrangement will be understood from the plan, where the circle shown on this room represents the staircase beneath. A similarly situated apartment is of frequent occurrence, and was doubtless meant to form a guard-room or watch-turret as occasion required. The angles of the tower are splayed away (Fig. 550), and one would expect them to be constructed with good large corner stones, instead of which they are built (as are the walls generally) of small rubble, with here and there a stone larger than the others. The corbelling of the turret passage is also built with small stones in an irregular way, not at all after the usual manner with the carefully dressed corbelling, of which there are so many examples. Here the

corbelling suggests the idea of having been built against boarding applied as a mould, and removed after the masonry had set. The conical roof of this turret has been taken down.



FROM N.E

FROM S.W

FIG. 550.—Drumcoltern. Views from the North-East and South-West.

Above the entrance doorway are some vacant panels. A stone now built into the farmhouse, and said by the occupants to have been taken out from one of the panels, is inscribed in raised letters with the following maxims :—

SEELA · SERETA LOQVERE
PAVEA VERAX ESTO
A VINO CAVE MEMETO
MORI MISERIEORS ESTO¹

In the year 1550 Sir John Maxwell, second son of the fourth Lord Maxwell, married Agnes, eldest daughter of Lord Herries of Terregles, and with her the barony of Drumcoltern passed into the Maxwell family, after having been in the possession of the Herrieses since 1368. There seems to be no information as to the date of the erection of the tower of Drumcoltern, but we are of opinion that it must have been about the middle of the sixteenth century.

After having been in the successive possession of families of the name of Irving, Hynd, and Heron, from 1668 till 1875, it again became, in the latter year, the property of the family whose ancestors reared its walls, the Maxwells of Terregles.

¹ Conceal secrets, be timid of speech, be truthful, beware of wine, remember death, be pitiful.

GILBERTFIELD, LANARKSHIRE.

This mansion is situated in a retired position on the lower slopes of Dechmont Hill, overlooking the Vale of Clyde, about two miles south-east from Cambuslang. It has a commanding and venerable aspect—a remnant of quaint old Scottish life overlooking the smoke-begrimed and noisy valley, fuller of the stir and din of nineteenth-century life than any other valley in Scotland. The house is on the simple L plan (Fig. 551). It is four stories in height, and contains eight apartments,

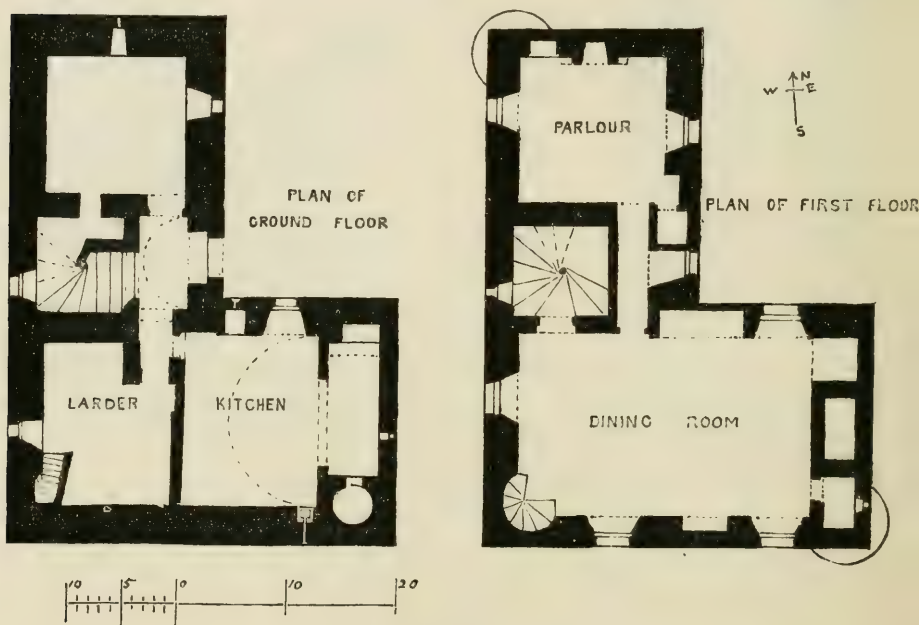


FIG. 551.—Gilbertfield. Plans.

not including the ground floor, and has been built both for strength and convenience. The whole of the ground floor is vaulted, the ceiling being about 10 feet 8 inches high, with walls 3 feet 4 inches thick, having few windows, and these of small size. There is a shot-hole from the kitchen commanding the entrance door, while others occur at the sills of some of the second floor windows (see views, Figs. 552 and 553). The house is thus one of those which form a kind of connecting link between the keep tower and the modern mansion. This design also shows how the gables gradually reasserted themselves at the expense of the angle turrets. There are only two of these turrets in all, and they

are nearly crushed out by the gables, and in one case the gable is completed without a turret.

The kitchen has a large fireplace 14 feet by 5 feet, enclosed with a fine round arch, with a seat at one end and an oven at the other. There is the usual stone sink and drain, and rusty iron "cleeks" in the ceiling tell of a hospitality and plenty long since passed away. There is a dinner service stair, besides the main stair, between the kitchen floor and

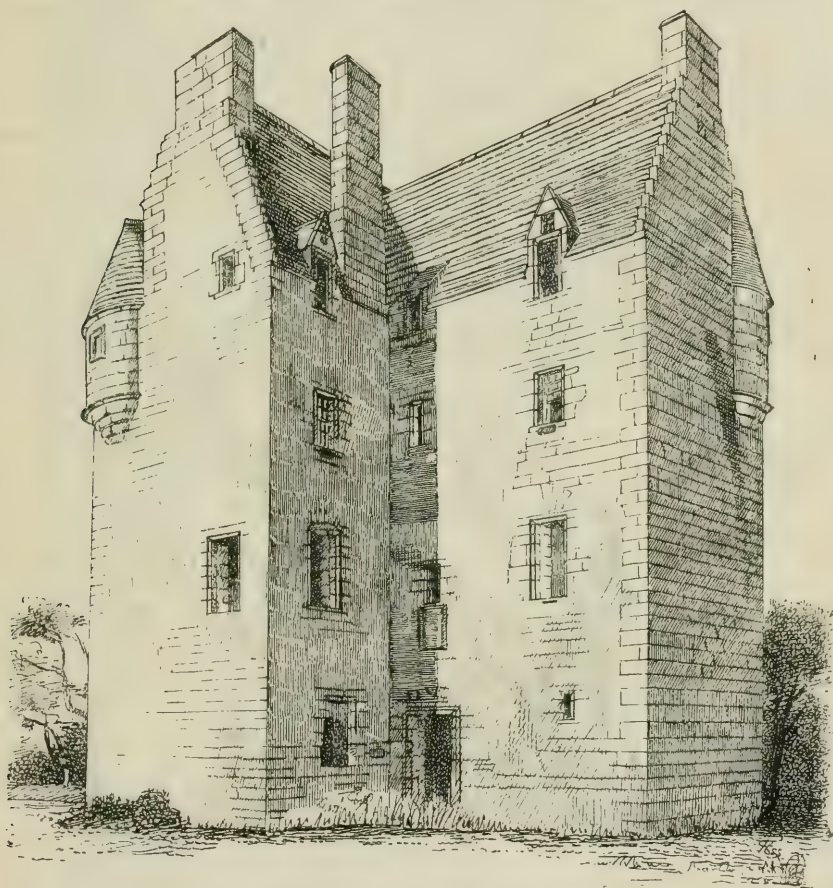


FIG. 552.—Gilbertfield. View from the North-West.

the dining-room above. This is a fine room about 27 feet long by 17 feet wide, and 14 feet 3 inches high, with a large wide fireplace, which has been contracted to one half its original size to make it suitable for modern life. A parlour adjoins this room, and on each of the floors above there are three bedrooms.

This house was for many years the residence of a poet well known in Scottish literature as “Hamilton of Gilbertfield.” He was the friend

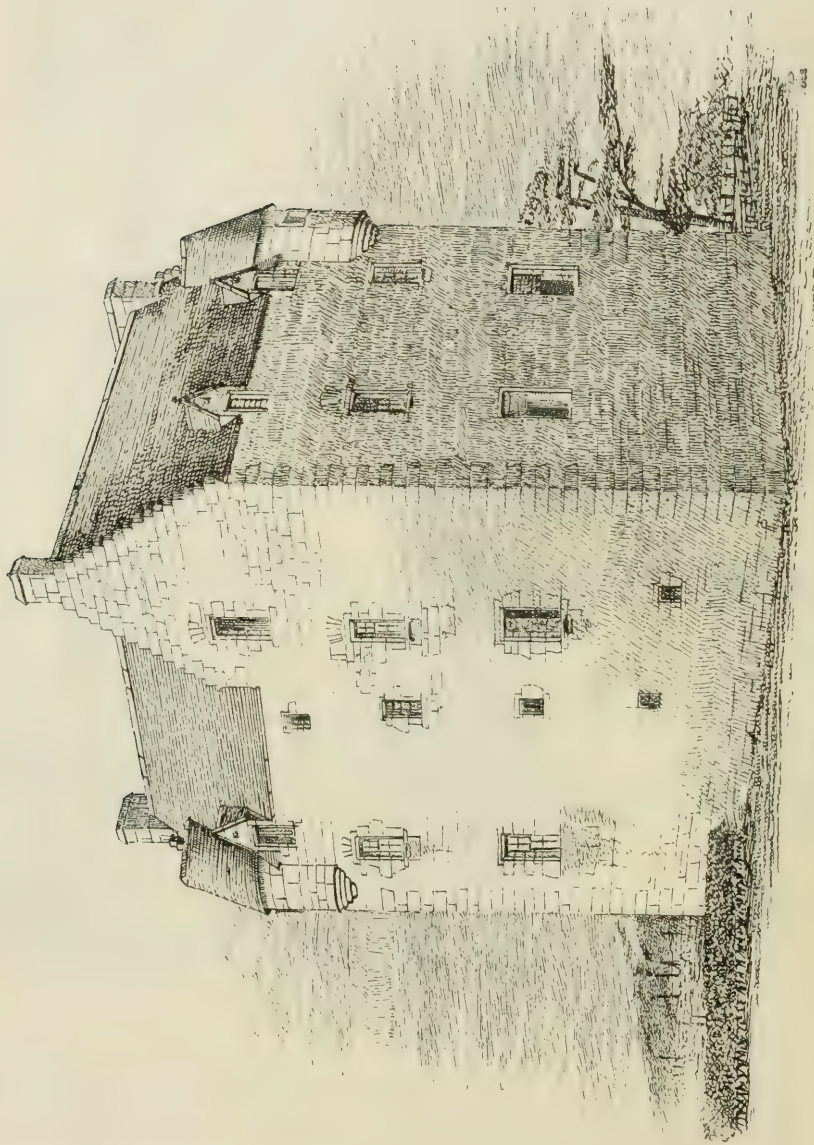


FIG. 553. — Gilbertfield. View from the South-East.

and correspondent of Allan Ramsay, and was held in extravagant admiration by Burns. The house bears the date of 1607.

EVELICK CASTLE, PERTHSHIRE.

Evelick Castle is situated in the parish of Kilspindie, in a most

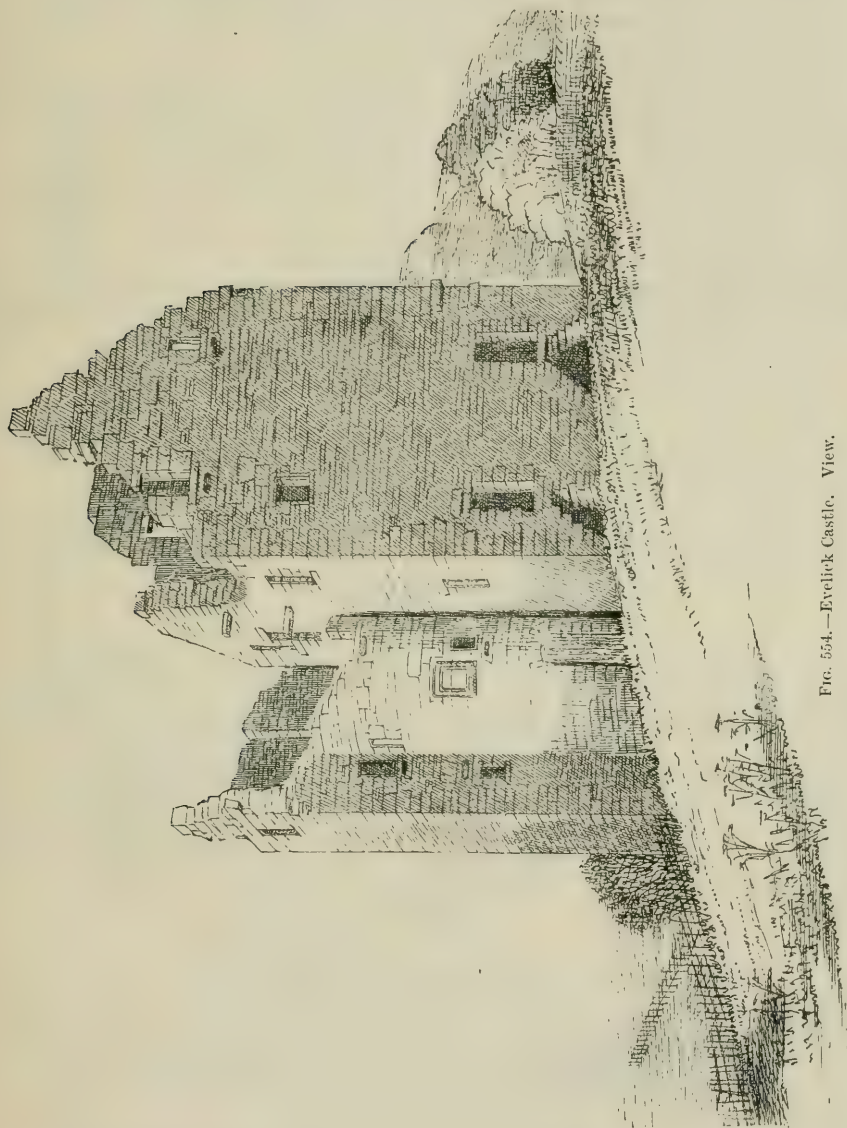


FIG. 554.—Evelick Castle. View.

remote and unfrequented part of the hills bounding the Carse of Gowrie on the north. The castle, although some few hundreds of feet above

the plain, is not visible from any distance, nor till the visitor is quite close beside it, yet it commands a most extensive prospect. It was a seat of the Lindsays, descendants of the Earls of Crawford. According to Mr. Miller in his *Traditions and Stories of Scottish Castles*, they were designated of "LEROQUHY," the name of their paternal estate, David Lindsay being the last who bore this title, which he renounced in 1497, when he assumed the designation of Evelick.

About the middle of the fifteenth century one of the family acquired the lands of Montago, in the immediate neighbourhood, and amongst the charters of the burgh of Dundee, made up probably after 1567, Mr. Miller found the following entry :—"198 Item, furth of ye landis of Montaigo lyand in ye Carss of Gowrie, Pertening to ye Laird of Ewlik To ye grey freiris zeirlie threttene lib., sex ss., viij d."

From this he concludes that their older titles were abandoned after the residential house of Evelick was built. It may thus be inferred that Evelick was erected about the beginning of the sixteenth century.

As will be seen from the view (Fig. 554), the building is of the L plan, with staircase and door in the re-entering angle. It has been four stories high, but is now roofless and without floors. From traces of foundations it appears to have been of considerably larger dimensions than it now shows, and in the farm-steading adjoining stones are utilised which have been taken from its walls. It is well defended with shot-holes on each floor.

SCALLOWAY CASTLE, SHETLAND.

Scalloway Castle is situated on the west side of the mainland of

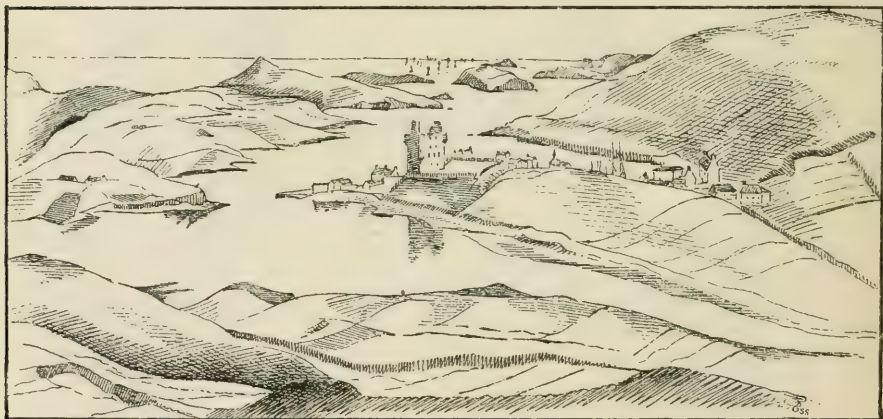


FIG. 555.—General View of Scalloway.

Shetland, about five miles from Lerwick. It stands on a peninsula in the centre of a landlocked harbour, as shown in the general view (Fig. 555).

The main building is an oblong on plan (Fig. 556), measuring 58 feet 8 inches from north to south, by 33 feet 10 inches from east to west, having a square projecting staircase tower at the north-west corner measuring 25 feet 11 inches by 26 feet 4 inches. This tower is four stories in height, and has the ground floor vaulted, the height of the vault being 11 feet 3 inches.

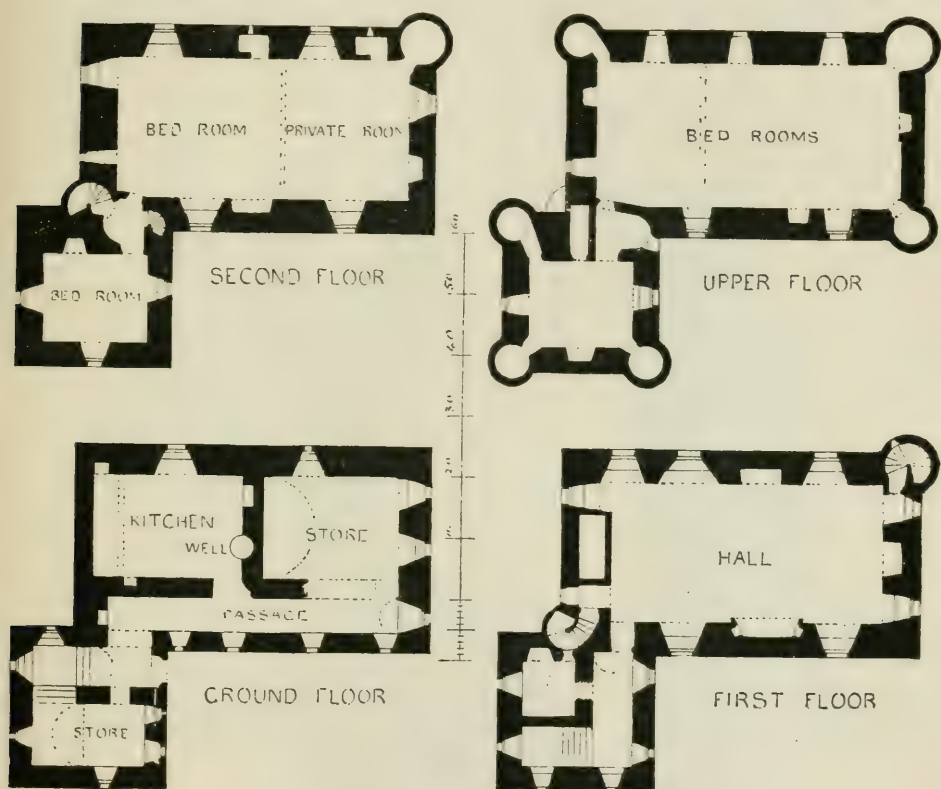


FIG. 556.—Scalloway Castle. Plans.

The entrance doorway is in the re-entering angle in the south face of the tower, and leads directly to the wide, ample, vaulted staircase, beneath which, on the ground floor, is a large store or guard-room. The sliding bar of the entrance door passes, exposed to view, across one of the windows of this apartment.

A well-lighted passage along the west side leads to a large store-room and to the kitchen, the fireplace of which is the full width of the apartment, or 16 feet 9 inches, with a stone seat at one end. At the

opposite end of the kitchen is the well, partly recessed into the wall, and about 12 feet deep, with 3 feet of water.

The staircase terminates on the first floor, and has a vaulted room at the landing over the lower flights, an arrangement very usually adopted at this period, as at Notland and Fyvie.

The great hall on the first floor has been a fine room, about 45 feet long by 22 feet 8 inches, and 15 feet high to the ceiling, which is now entirely gone. It is well lighted, and has two fireplaces, the principal

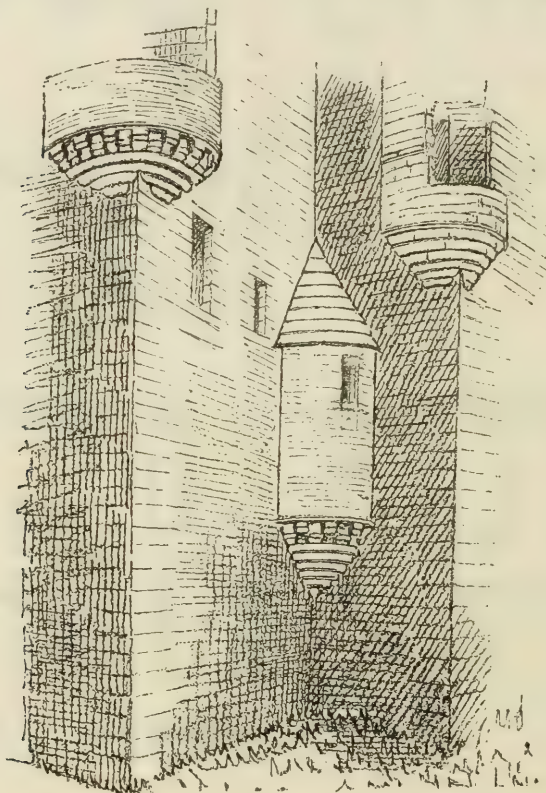


FIG. 557.—Scalloway Castle. View of North-East Angle.

one on the west side, being about 10 feet wide, and projecting about 8 inches, and the lesser one being in the south end. Opposite the large fireplace is a recess for a dresser, or what took the place of a modern sideboard. Two newel stairs, each contained in a turret, enter from the hall at opposite angles and lead to the second floor; the one in the south-east turret winds to the top of the castle, while the other adjoining the hall door stops at the second floor; while on the opposite side of the

passage, at its landing, and corbelled out in the re-entering angle a new wheel stair leads to the upper floor. The reason of the stopping of this stair is, that its turret, had it continued higher, would have interfered with the corner turret of the tower, as seen on Fig. 557.

The second floor and upper floor each contain three rooms, with separate accesses provided by the turret staircases, and have garde-robes in the thickness of the walls. On all the projecting angles there are round turrets supported by the double tier of corbels with imitation shot-

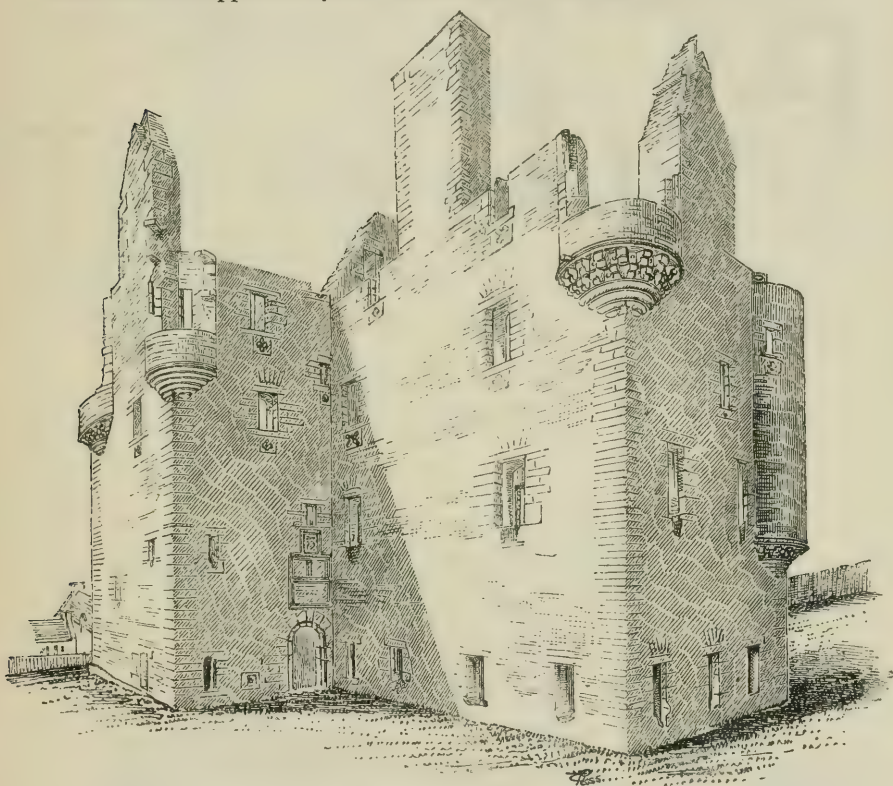


FIG. 558.—Scalloway Castle. View from the South-West.

holes between, so characteristic of this date in the Northern Islands, as seen at the Earl's Palace, Kirkwall, and Muness. The similarity of detail to the former is further apparent in the mullions and transoms which originally adorned the windows of the turrets, although the latter are now entirely ruinous.

Scalloway was built by Earl Patrick Stewart in 1600, and in it the courts of law were occasionally held. During the Commonwealth it was garrisoned by Cromwell's soldiers, and since then it has evidently been left to fall into decay.

TOWIE CASTLE, ABERDEENSHIRE.

A fragment of a square tower, and a vaulted cellar some distance from it, are all that remain of this castle, rendered famous by the dreadful tragedy commemorated in the ballad of "Edom o' Gordon" (see Balvaird, vol. i. p. 337). The castle was built by the Forbeses of Brux. It is finely situated at a bend of the river Don, near the parish church of Towie.

In 1571 it was attacked and burned by Adam Gordon, brother of the Earl of Huntly, when the lady of the house and her children and servants, twenty-seven in number, all perished in the flames.

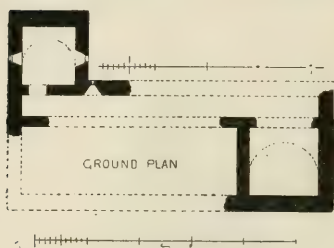


FIG. 559.—Towie Castle. Plan.

It seems to have been built on the L plan (Fig. 559). The staircase to the upper floors, of which only a corbelled fragment remains, was fitted into the re-entering angle (Fig. 560). As the building must have been erected in the sixteenth century, before the above date, it presents an early example of the

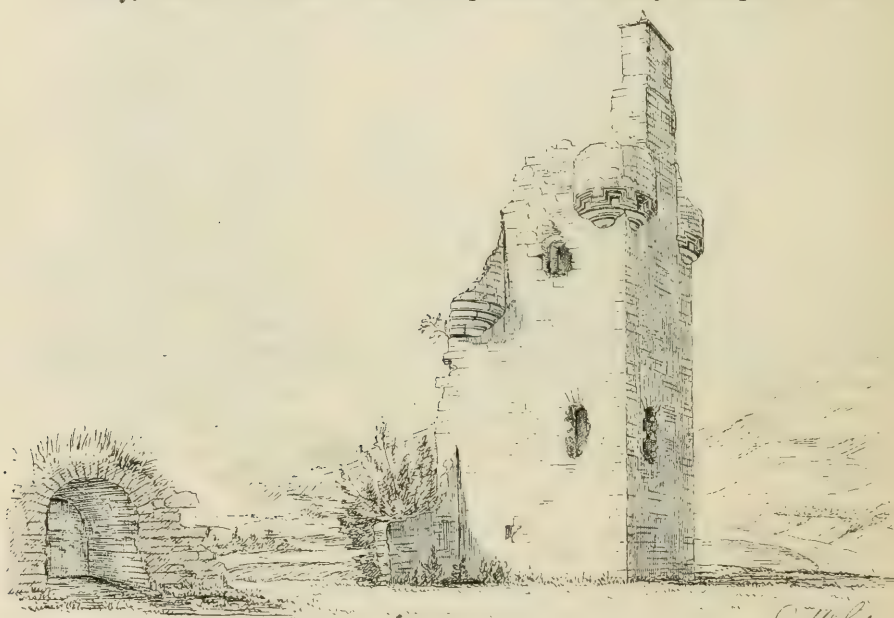


FIG. 560.—Towie Castle. View from the North-West.

label moulding pattern in the corbels of the turrets, which afterwards became so common in Aberdeenshire.

It is now the property of Henry Lumsden, Esq. of Auchendoir.

ELCHO CASTLE, PERTHSHIRE.

Elcho Castle presents a remarkable development of the keep plan

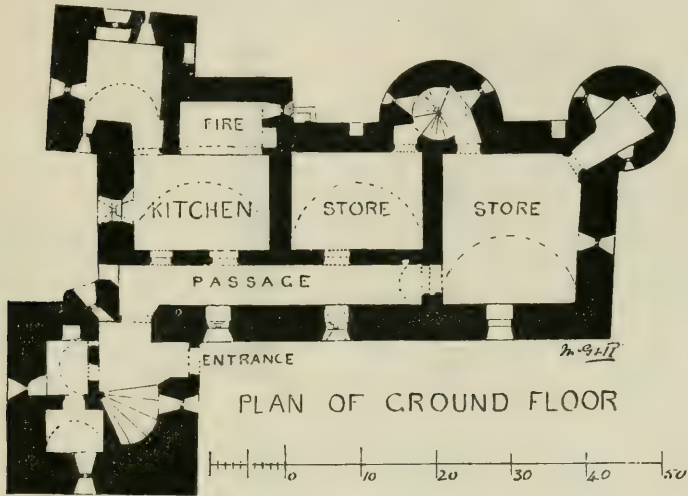


FIG. 561.—Elcho Castle. Plan of Ground Floor.

with square and circular towers at various angles. This castle is situated

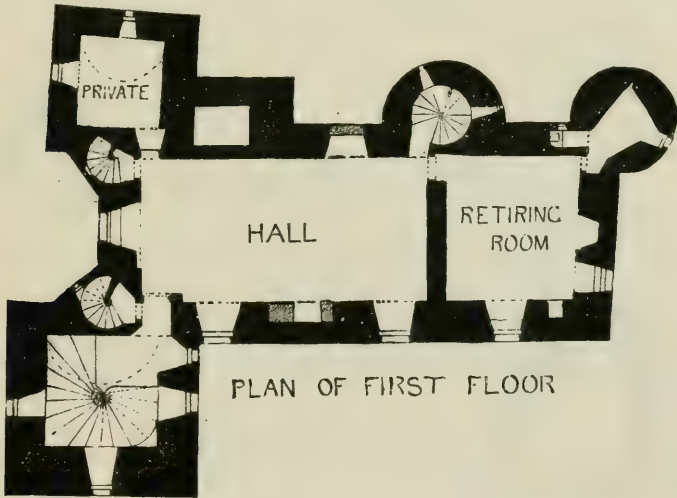


FIG. 562.—Elcho Castle. Plan of First Floor.

on a slightly elevated rocky knoll near the Tay, about three miles below

Perth. It has belonged for centuries to the Wemyss family, but there is

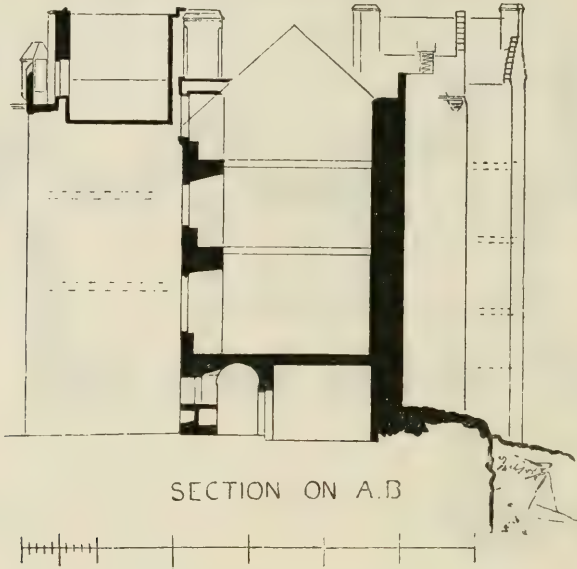


FIG. 563.—Elcho Castle. Section.

no record of its erection. It is still the property of the Earl of Wemyss.

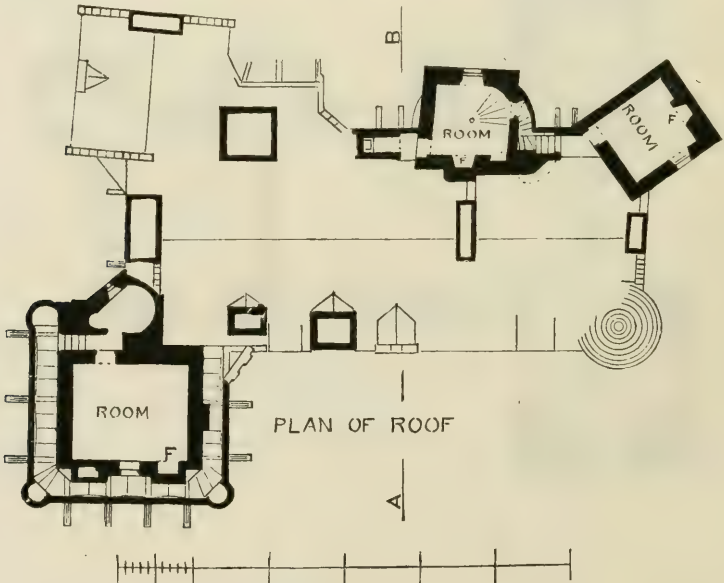


FIG. 564.—Elcho Castle. Plan of Roof and Battlements.

Like all the castles of this period, Elcho is partly fortified and planned

for defence, but also so as to provide a good residential arrangement.

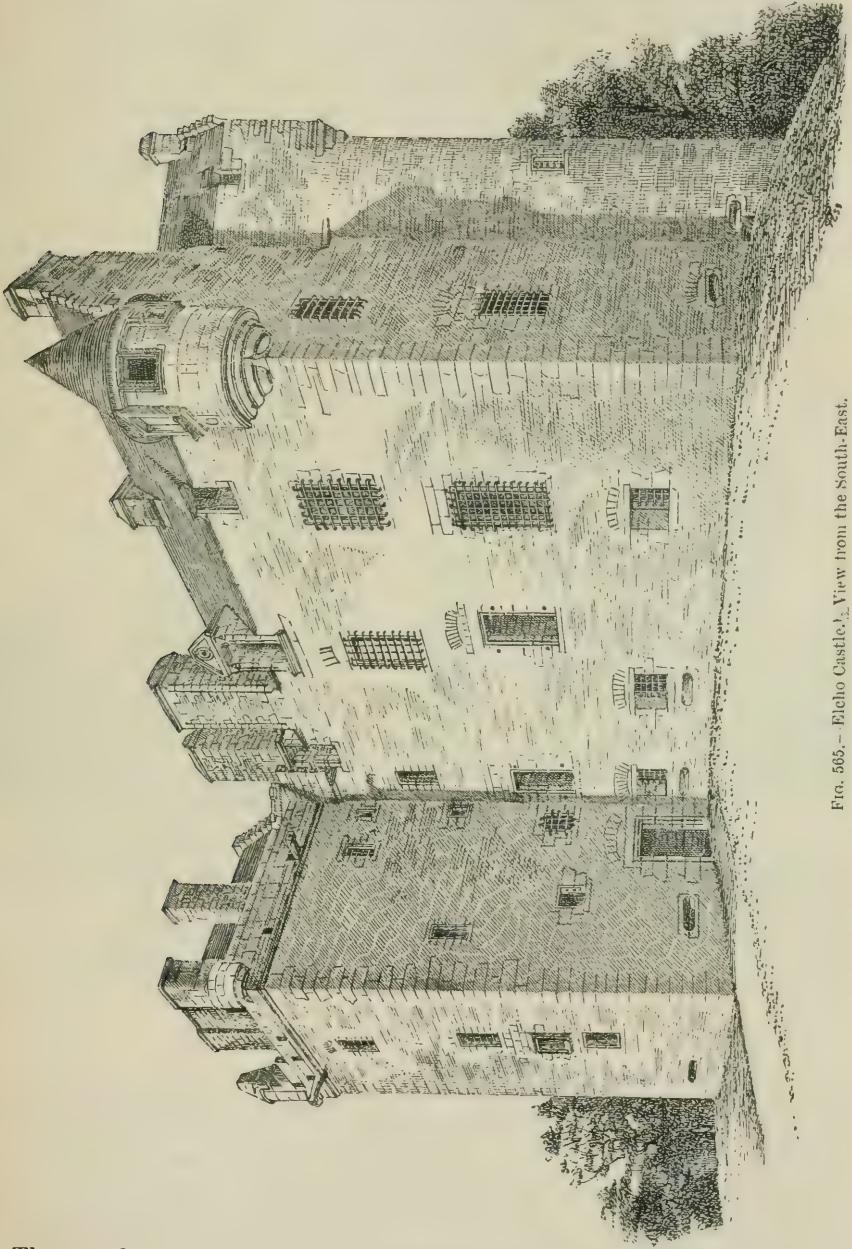


FIG. 565. — Elcho Castle, $\frac{1}{2}$ View from the South-East.

There is here a great advance towards the idea of the mansion as dis-

tinguished from the castle; but the central keep is still represented in the main body of the building containing the hall, while the additional accommodation required is obtained by towers or wings projecting from it. The great south-west tower, containing the entrance doorway and staircase, is so placed as to flank the south and west faces, and the other faces are protected by the other towers and bartizans. The south-west tower is alone provided with battlements. The idea seems to have been that this should form the fortified part of the castle, and this idea is

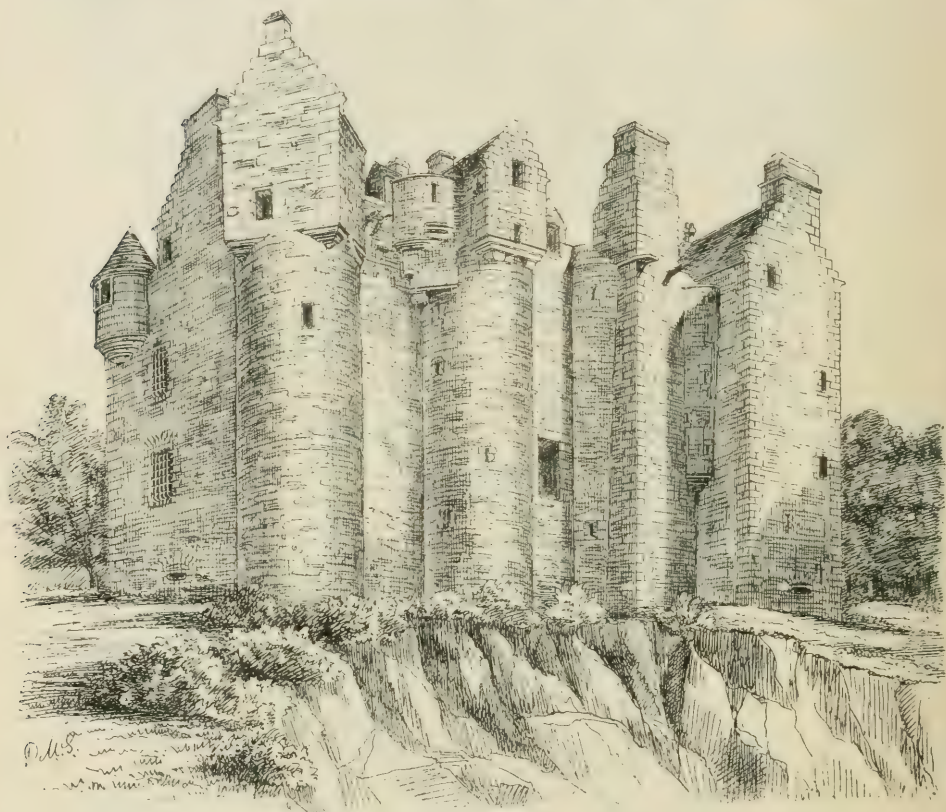


FIG. 566.—Elcho Castle. View from the North-East.

further carried out by the roof of the angle turrets of this tower being made of stone (instead of the usual slated roof which crowns the other turrets of the building), in order to give secure shelter to the watchman on the parapet. A small portion of the roof on the north side (as shown on Plan, Fig. 564) has an open parapet, containing passages and steps leading to rooms over the towers and to a garde-robe, but it has not been intended for defensive purposes, like the parapet walk of the

south-west tower. A peculiar angular machicolation occurs at the parapet of the latter immediately over the entrance doorway (see Figs. 564 and 565). This is formed by a stone, about 6 feet long, being laid angle-wise at the re-entering angle, so as to leave a triangular machicolation or opening which commands the doorway. The stone, which is about 16 inches square, is *notched*, so as to suggest that it may have carried some kind of wooden screen to protect the defenders. This form of machicolation is quite a unique feature of the castle. The domestic arrangements of a dwelling-house are here very complete. On the ground floor (Fig. 561) are three vaulted apartments with a passage to

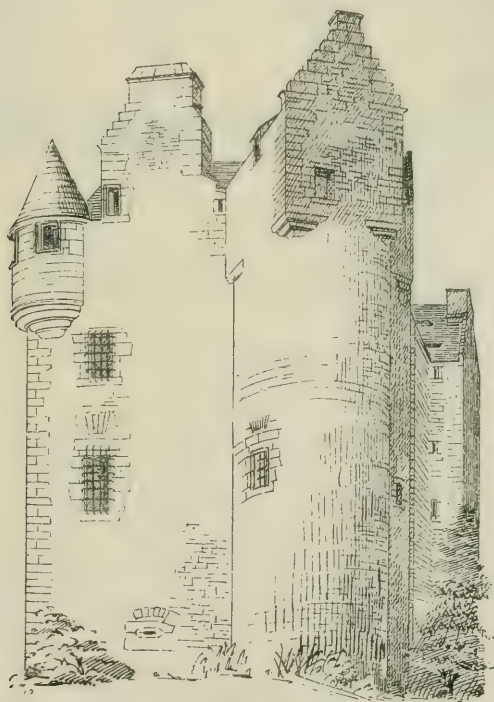


FIG. 567.—Elcho Castle. View from the East.

connect them. One of these is the kitchen, with its great fireplace which adjoins the larder, and the others are cellars and stores. There is, as usual, a staircase from the hall to the cellars, one of which would be the wine-cellar. The principal staircase to the first floor leading to the hall (Fig. 562) is very wide and handsome, the steps being fully 7 feet long. The lord's private apartment (or retiring-room, as it is called on the Plan) is at the other end of the hall. Three newel staircases lead

from the hall to the upper floors, the bedrooms on which are thus all provided with separate private entrances, and each room has a fireplace and a garde-robe in the thickness of the wall.

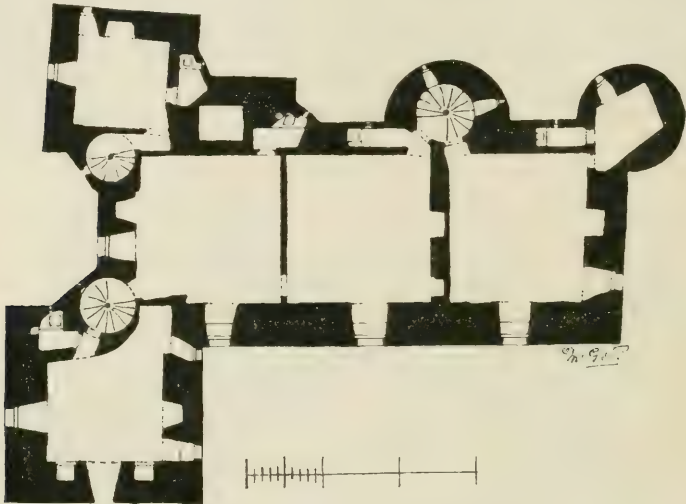


FIG. 567A. — Elcho Castle. Plan of Second Floor.

The north-west staircase, entering from the hall, leads to the third floor (passing the second floor without communicating with it) and to the rooms in the north-west tower. The south-west staircase, which does not enter from the hall, but from the lobby at the door, leads to the second and third floors, and to the rooms in the south-west tower, and by various windings to the battlements (Figs. 564, 567A and 567B). The staircase in the round tower on the north side runs from the basement to the top of the castle. At the third floor level it leads off, as above described, by a side flight to an open passage, thus in the usual way leaving the space occupied by the staircase free for a small room in the top story of the tower. The apartments at the east end of the building, communicating with the "private room" and hall by the north staircase, were no doubt the family chambers.

Fig. 563 shows the height of the floors, that of the hall being about 14 feet. Fig. 564 shows the rooms in the turrets and the battlements round the great tower. The other roofs have no parapets at the eaves, but are constructed in the style of the later houses and castles.

The design of the exterior (Figs. 565, 566, 567, 568) shows that this

building resembles such transition castles as Drochil, combining many of the earlier defensive features with those of the later and more domestic

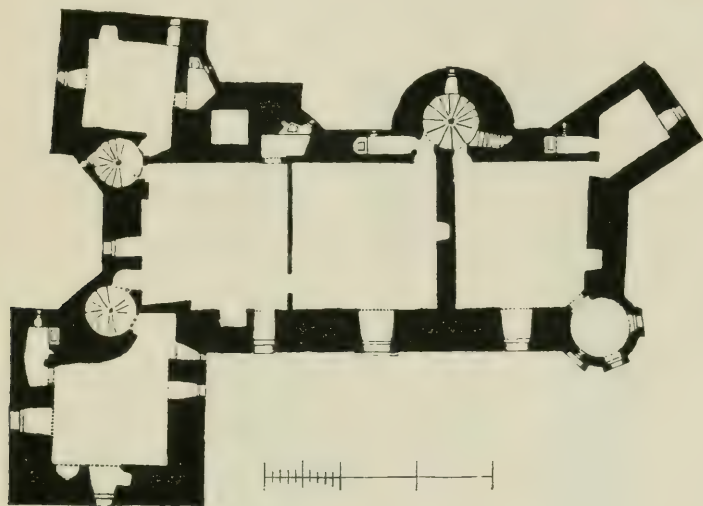


FIG. 567B.—Elcho Castle. Plan of Third Floor.

type. Although somewhat exceptional, from the number of towers attached to it, this is essentially a development of the keep plan. Fig. 569 gives some details of the stone-roofed turret, dormer windows, and plastered cornice of the hall, the latter fast falling to decay. One of the dormers of the south front, illustrated in Fig. 569, contains in the gablet an annulet or ring, which is the mark of cadency used by heralds to denote a fifth son. But as fifth sons were seldom able to build such costly structures as Elcho Castle, this annulet may possibly commemorate the birth of a fifth son.

We may observe here the heavy iron gratings which are so common in the windows of most of the Scotch castles of this period. The object was no doubt to prevent access from without; but there is a memorable instance of their having had the misfortune to prevent egress during a conflagration. In 1630 the castle of Frendraught, Aberdeenshire, was set on fire during the night, and Lord Aboyne, the Laird of Rothiemay, and others, who were guests in the house, were burnt alive, being unable to effect their escape by the windows, which were all strongly grated.

Elcho Castle was undoubtedly surrounded with walls, and probably had a ditch outside. There is a natural hollow along the east and south-east easily capable of being utilised for defence. The only evidence of

the wall remaining is a round tower, at a distance of about 70 yards from the castle, in a south-westerly direction. Built into this tower is a stone, with the letters E.I.W., probably meant for Earl John Wemyss.

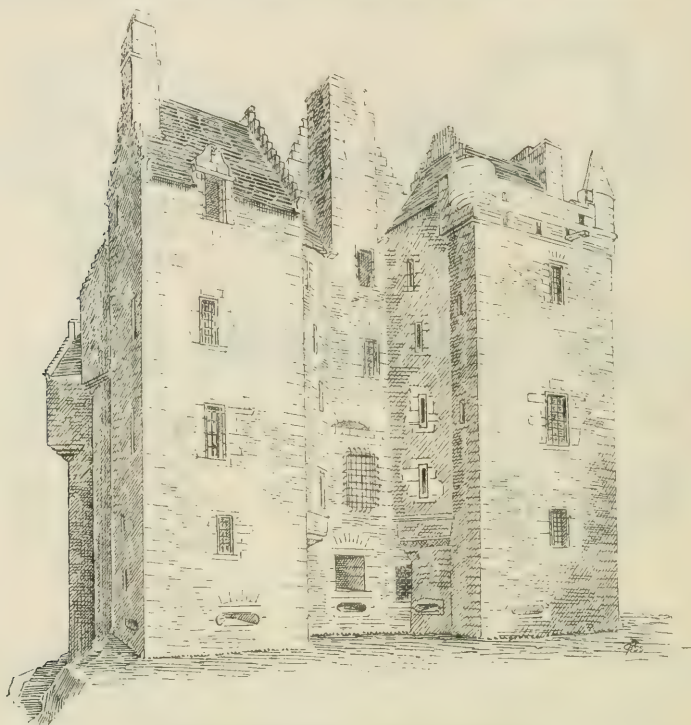


FIG. 568.—Elcho Castle. View from the West.

There seems to have been an earlier castle than the present one at Elcho, but all traces of it have disappeared. Several references occur in Blind Harry to "Elchoch," or "Elkok," as a place of very considerable strength, and a frequent retreat of Wallace when in flight from his enemies. The situation of the castle, although by no means striking, has many features to recommend it as the site of a stronghold, especially when communication by regularly constructed roads was unknown. Situated on the south side of the Tay, it was protected on the south and west by Moncrieff Hill, which runs parallel with the river, and on the east and south by the river Earn, which joins the Tay about one mile from Elcho. The Tay, about 150 yards distant from the castle, is a navigable river, and a canal or ditch, connecting the two, formerly permitted barges to come up quite close to the walls. The canal ended in a whinstone quarry, which is indicated on Fig. 566. From this quarry doubtless most of the stones for the rubble-work of the building were

procured. Freestone is freely used for the dressings of the doors, windows, corners, etc., and in patches here and there throughout the building, which produce a singular and striking effect. This material

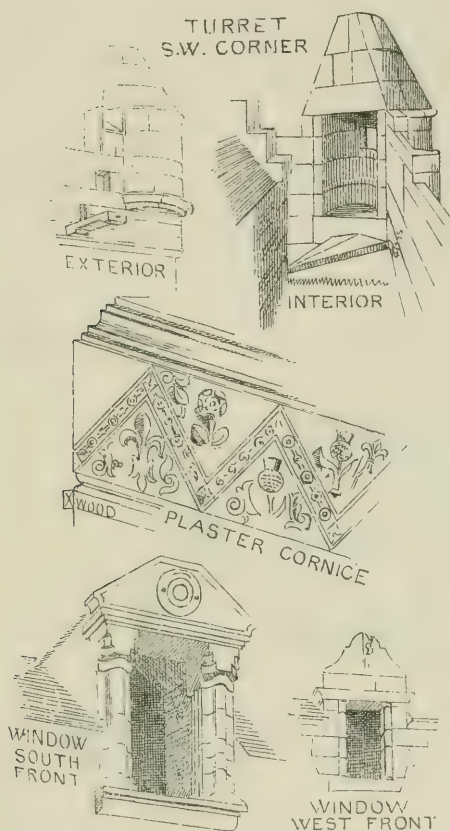


FIG. 569.—Elcho Castle. Details.

must have been brought from a considerable distance, the carriage being conveniently effected by the river.

CRAIGIEVAR CASTLE, ABERDEENSHIRE.

Delightfully situated amidst old woods in the quiet glen of the Leochel Burn, about half way between Lumphanan and Alford, this castle is one of the best preserved and characteristic examples of the mansion-house of the Fourth Period. It was begun to be built by the Mortimers in the beginning of the seventeenth century, but the estate having been pur-

chased in 1610 by William Forbes (a cadet of Corse), who had enriched himself by trading, the house was finished by him in 1626. The castle now belongs to his descendant, Sir William Forbes, the eighth Baronet.

It stands on a hill-side, and was formerly surrounded by a wall, with round towers at the angles, enclosing a courtyard which contained the stables and other offices. One of these towers and a portion of the wall still survive.

This castle, in all its features, is a striking exemplification of almost all the peculiarities above referred to as being characteristic of Scotch Domestic Architecture at the beginning of the seventeenth century. It retains most of the traditional elements, but they are subjected to considerable modifications.

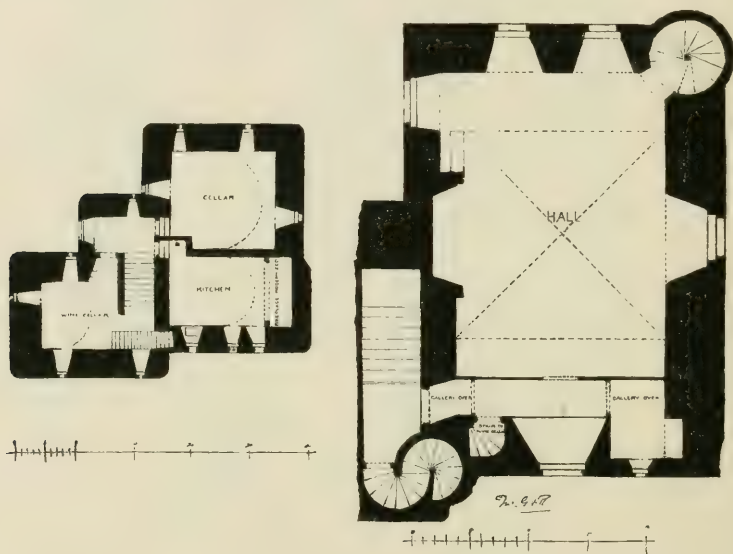


FIG. 570.—Craigievar Castle. Plan of Ground Floor, and enlarged Plan of Hall.

Thus, the house is built on the old L plan (Fig. 570), but on the north and east sides the original simple form is departed from by the wall being partly jugged out (probably to afford the means of defence with firearms), while on the upper floors turrets are introduced in the angles of these projections and at the north-west corner, in such a manner as almost entirely to obliterate the idea of the original plan (Figs. 571 and 572). These turrets and the gables are corbelled out with ornamental mouldings, and are carried up above the roof with the profusion of picturesque pinnacles and points which mark the period, and distinguish it from the simple style of the preceding century.

The arrangement of the interior is very much after the old model. The ground floor is vaulted, and contains the usual kitchen and cellars, the wine-cellar having a private stair from the hall.

A square tower is introduced in the re-entering angle of the wing, as in the older castles, but here it does not serve the purpose of a staircase tower as in the early examples.

The ground floor of the tower forms an entrance lobby, and the principal stair to the first floor is not circular, according to the old system, but straight and wide, as in the later castles and houses. It starts from the entrance lobby, and goes right across the building.

The landing gives access to the hall on one side, and to a withdrawing-room on the other, off which there is a private room, which occupies the first floor of the entrance tower, while a newel stair (of peculiar construction) on the opposite side of the building leads in a corbelled turret to the upper floors (see enlarged Plan of Hall, Fig. 570).

The hall is well worthy of attention, as it is almost the only one in Scotland which retains the original arrangements undisturbed. We here see the "screens" so often referred to still in existence and in use. They are formed by a panelled oak screen about 6 feet high, which cuts off a space about 3 feet wide at the entrance end of the hall, with a door to the hall in the centre, and a small pantry at the end of the screen opposite the entrance. From behind the entrance door the small stair to the wine-cellar descends. Over each end of the screen, and partly in the thickness of the wall, are small galleries, no doubt intended for musicians, lighted with little oval windows. The hall is vaulted with the old barrel vault, but with this innovation, that the *central portion* is groined, and the whole adorned with plaster panelling. There is the ancient form of large fireplace, ornamented with carved work, and having the Royal arms in the panel above. All these features are distinctly seen in the plan, and in one of Billings' plates.

The upper floors are divided into numerous bedrooms, entered by the two newel staircases at the north-east and south-west corners of the hall. These rooms are for the most part panelled on the walls with wood, and have ceilings finished with panelled plaster-work, some specimens of which are also given by Billings.

The elevations show the usual contrast between the plain lower stories and the elaborately corbelled and pinnaced upper stories.

There is no question here as to the date of the lower part of the building, such as has been thrown out by Billings with regard to Castle Fraser, Crathes, and other mansions, where a similar contrast occurs between the plain walls of the lower stories and the elaborate decoration of the upper portions of the building. The date of the erection is known, and the innovations on the traditional form of the plan fully confirm it.

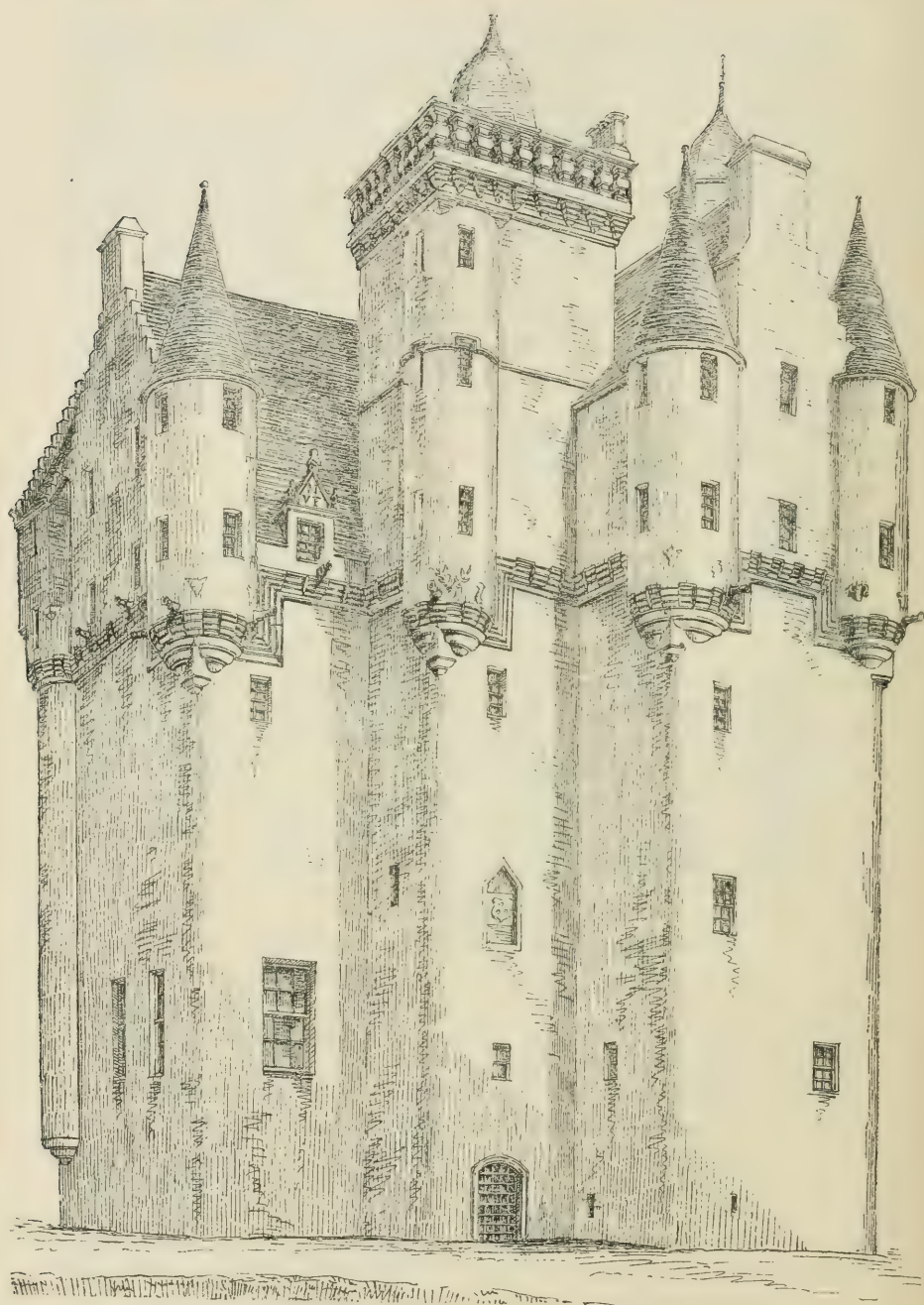


FIG. 571. — Craigievar Castle. View from the South-West.

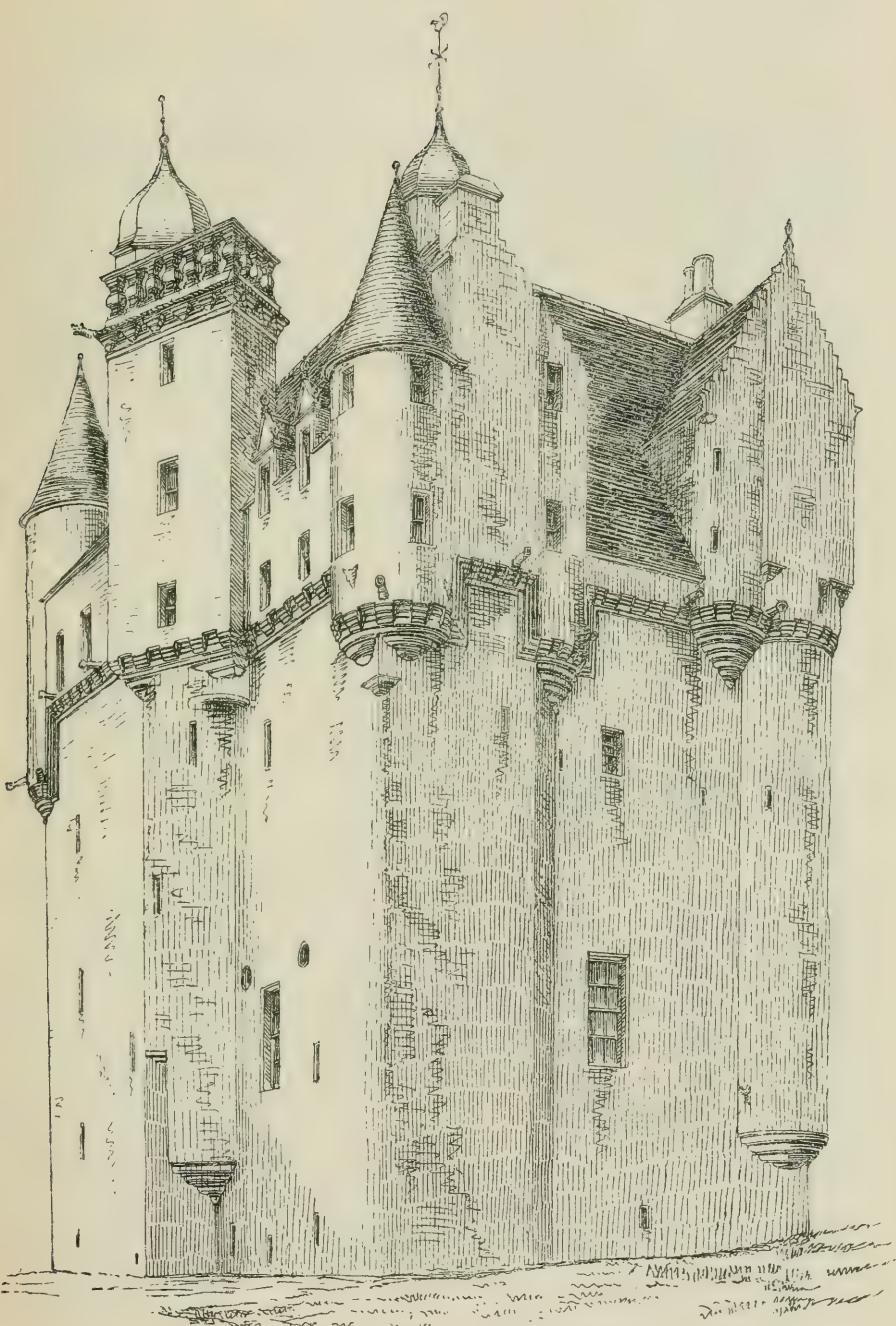


FIG. 572.— Craigievar Castle. View from the North-East.

The style of the corbelling, the classic balusters forming the parapets, and the O.G. shape of the turret roofs, are clear indications of the late date of the building. The eaves of the roof are here not only raised to the top of the parapet, as is usual at this date, but are actually carried up in some places two stories above the corbel course on which the parapet would have rested in earlier castles, and imitation gargoyles in the form of small cannons are placed as ornaments at this corbel course, where they are obviously useless, from there being two stories above them.

The great development of the angle turrets is also a very marked feature of this design. They are two stories in height, and of great size, showing a strong tendency to swallow up the gables, that in the south-west view being reduced to little more than a chimney-stack. The top story of the north front exhibits a peculiar instance of compromise between the turret and the gable termination. The small gables are almost entirely absorbed by the turrets, but manage to preserve a quasi-gabled form on the top, where the turrets are finished with a carved course of crow-steps.

From every point of view this is one of the most interesting and characteristic examples of the period.

CRATHES CASTLE, KINCARDINESHIRE.

This very picturesque building was erected by the Burnetts of Leys, the proprietors of the estate since the days of Robert the Bruce, and is still occupied by Sir Robert Burnett, the eleventh Baronet, and the present representative of the family.

It is situated about two miles from the Crathes railway station, on a rising ground on the north side of the Dee, and is surrounded with fine woods.

As Craigievar presents one modification of the old L plan, so Crathes shows another (Fig. 573). Instead of having the staircase compressed in the old manner into a small tower in the re-entering corner, the building in the angle is brought out on the south side flush with the main house, the re-entering angle being thus almost filled up with the staircase and entrance passages (very much in the same way as at Balbegno). The basement is vaulted, and contains the usual kitchen and cellars, one of the latter

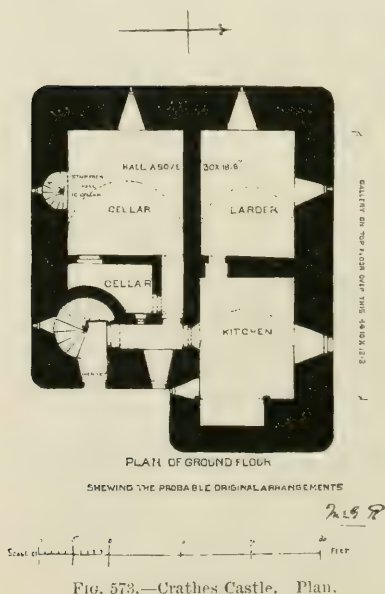


FIG. 573.—Crathes Castle. Plan.

having the invariable private stair from the hall. That entering off the kitchen seems to have been the larder.

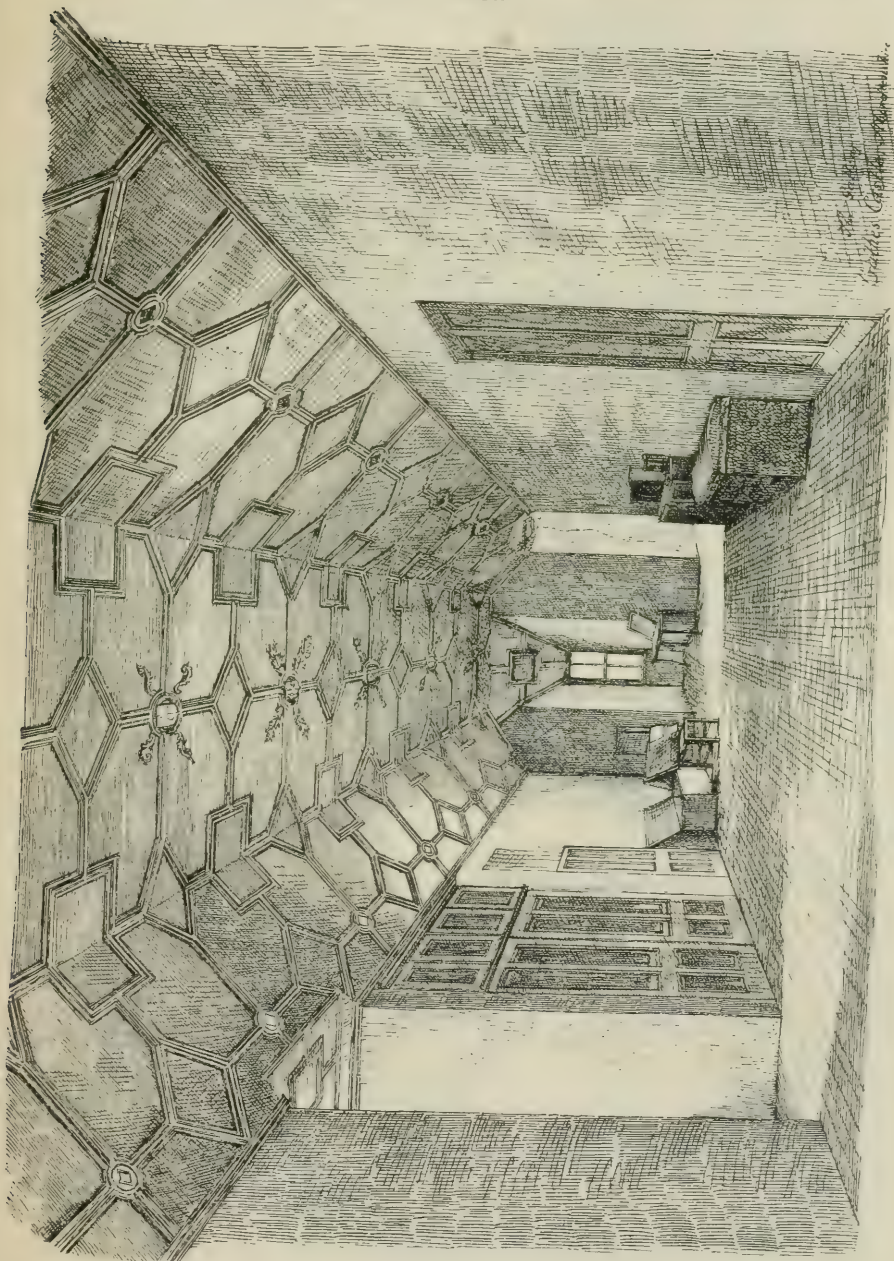


FIG. 574.—Crathes Castle. View in Gallery.

The upper floors have been a good deal altered, but the original plan is still discernible. On the first floor the space over the two western cellars is occupied by the hall (30 feet by 18 feet 8 inches), which has a semicircular vault ornamented with plaster panelling and carved stone pendants. Over the kitchen was the private room or withdrawing-room. The upper floors contain a large number of bedrooms, some of the ceilings of which show the joists and flooring of the rooms above, and are painted with heads of emperors, kings of Israel, scrolls of texts of Scripture, etc. These paintings have been restored, but are still very interesting as illustrating the style of decoration in use at the time.

On the top story there is a long gallery (Fig. 574) occupying the whole length of the house from east to west (the part over the kitchen and larder). It is 44 feet 10 inches long, by 13 feet 3 inches wide.

The ceiling extends into the roof, the slope of which is seen on each side, and is finely panelled in oak. Such long galleries are not unusual in the castles of this period, and are frequently in the top story like this one; but owing to the ruinous state of most of our old castles, comparatively few have been preserved. Some examples, however, still exist, such as Pinkie, Earl's Hall, Culross, etc., but a roof panelled in oak like that of Crathes is quite unique in this country, although of common occurrence in England.

Externally (Figs. 575 and 576), the castle presents, as at Craigievar, a wonderful cluster of pinnacles and turrets at the roof above a similarly plain building with rounded corners below. The corbelling and enrichments are here even of a more elaborate and ornate character than at Craigievar, the label moulding being conspicuous, as is usual in the North. Gargoyles at impossible places, applied as mere ornaments, also occur in profusion.

The square turrets of the eastern gable (Fig. 576) present a striking example of how the gable was sometimes absorbed by these features. Owing to the peculiarity of the plan above referred to, the south gable (Fig. 575) is much wider than the others, and has therefore been roofed in with a double roof. It thus forms, as it were, a double gable, and the space between the two ridges is filled in with a balcony rising from a corbelled turret. This is an unusual but a very successful feature of the design.

The main staircase, which occupies a peculiar position in the salient angle of the wing, after ascending three stories stops, and another staircase is carried up to the roof in the projecting turret above referred to.

In the east wall (Fig. 576), over the doorway, which still preserves its original iron "yett," are two shields, one containing the Burnett arms (impaled with those of Hamilton or Fraser), and the date 1553, the other the monogram of Alexander Burnett and Jean Gordon, his wife, with the date 1596. These dates probably indicate the time of commencement and completion of the castle.

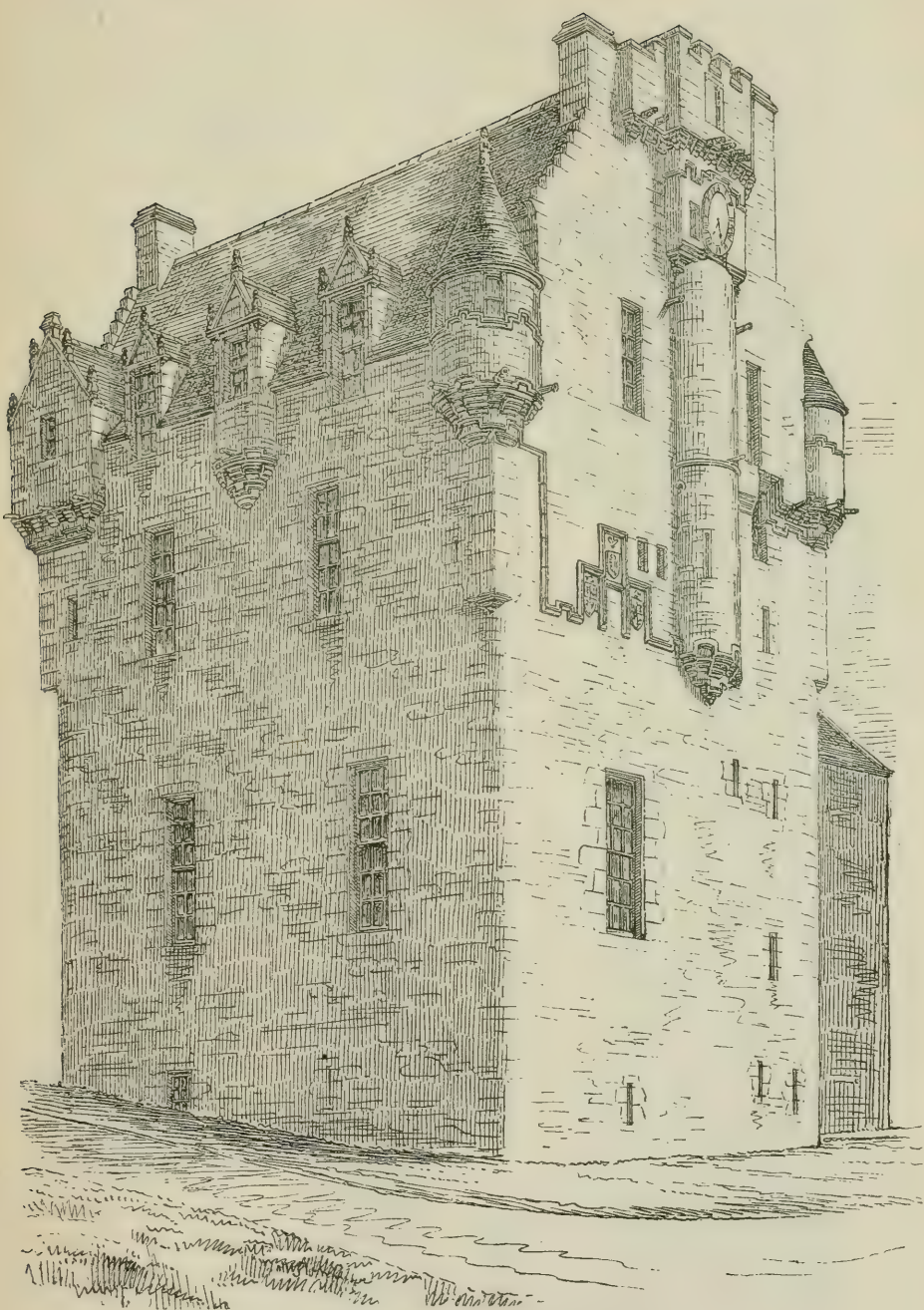


FIG. 575.—Crathes Castle. View from the South-West.

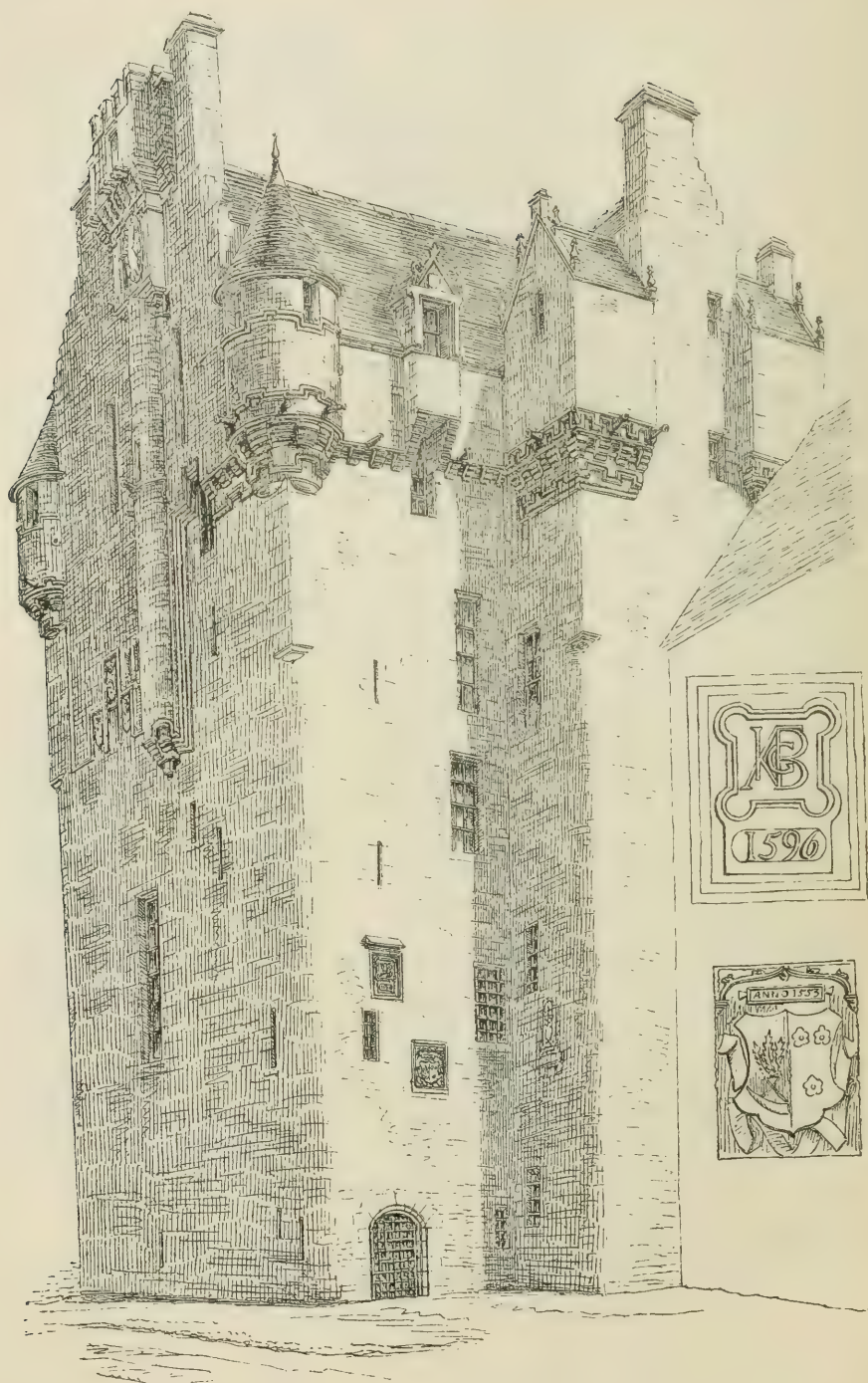


FIG. 576.—Crathes Castle. View from the South-East, with Enlarged Coats of Arms.

In Billings' work it is stated that "the appearance of this building at once proclaims it to be the gradual accumulation of additions made at various times to the original old square tower with rounded edges, of which a fine unaltered specimen exists in the neighbouring castle of Drum."

But from what has been already said on this subject in the description of Craigievar, and from the modifications of the traditional plan above referred to, as well as the dates contained in the panels, we feel satisfied that Crathes Castle is all of the period indicated by these dates.

Although there may be a certain resemblance between the plain lower stories and rounded angles of Crathes and Drum, the latter is of an entirely different character as regards its plan. The walls are double the thickness, and the interior has but a single room on each floor, compared with which the plan and arrangements of Crathes are of a complicated and advanced character.

This shows how essential it is, in judging of the age of these and similar Scotch towers, to take the plans and internal accommodation into account. Had Mr. Billings done so, he would probably not have fallen into the above mistake.

GLAMIS CASTLE, FORFARSHIRE.

The castle of Glamis probably enjoys a wider fame than almost any other Scottish building, associated as it is all over the world with the tragedy of "Macbeth." The building, as it now stands, is not unworthy of its great renown, although it is almost needless to observe that no part of the existing structure belongs to the time of the gracious Duncan, and probably none of it reaches further back than the fifteenth century. Still the shadowy Thane of Glamis is the predominating figure which rises before the mind's eye as one gazes on its quaint and antique towers.

The castle has been often described and delineated. The poet Gray (who was a guest at Glamis in 1765) writes of it in rapturous terms in a letter to his friend, Dr. Wharton, describing it as "rising proudly out of what seems a great and thick wood of tall trees, with a cluster of hanging towers on the top;" and further, "The house, from the height of it, the greatness of its mass, the many towers atop, and the spread of its wings, has really a very singular and striking appearance, like nothing I ever saw;" adding, "You will comprehend something of its shape from the plan of the second floor which I enclose."

It would be very interesting if this plan could be recovered, as it is evident from his description that the building, as it now stands, is wanting in some of the parts to which he refers. He says, "You descend to the castle gradually from the south through a double and triple avenue of Scotch firs 60 or 70 feet high, under three gateways. This approach is a full mile long, and when you have passed the second gate,

the firs change to limes, and another oblique avenue goes off on either hand towards the offices. The third gate delivers you into a court with a broad pavement, and grass plots adorned with statues of the four Stuart Kings, bordered with old silver firs and yew-trees alternately, and opening with an iron palisade on either side to two square old-fashioned parterres surrounded by stone fruit walls."

Pennant visited Glamis a few years after Gray, in 1772, and from a view of the castle given by him, we can see that in the interval of seven years a work of destruction had been going on. The second and third gates with the outer court, into which the latter "delivers you," have all disappeared, along with the square old-fashioned parterres. Between his time and the present still further alterations have been made. The existing gravel walk up to the front door Pennant shows as of pavement. The roof has been taken off each of the wings, and the stone gables and gablets, with which they were then finished, together with the attic story, have been removed, and the present horizontal carpenter's Gothic cornice, with crenellated parapet put up instead (Fig. 577). Pennant's view corresponds with an engraving preserved in the castle, with the inscription: "The frontispiece of the Castle of Glamis given by King Robert, the first of the Stuarts, in 1376, with his daughter, to John Lyon, Lord Glamis, Chancellor of Scotland, as it is now reformed by Patrick, Earl of Strathmore, his lineall heir and successor. Ano Dom. 1686. R. White, sculptor." The latter view is taken close to the building in violent or forced perspective, and in all likelihood the court referred to by Gray was behind the spectator, and therefore not visible in the picture, while Pennant's view, taken at a considerable distance, shows nothing of it, the court having probably been removed in the interval. The "R. White" who signs the drawing just referred to was employed by Captain Slezer to engrave certain of the plates in his *Theatrum Scotiae*, which appeared in 1693, and undoubtedly White's drawing is a representation of the castle as it existed in his and Slezer's time. Probably it was meant for one of the plates of the future volumes of Slezer's book, which volumes unfortunately never appeared. The view shown in the *Theatrum Scotiae* does not represent Glamis as it was when Slezer saw it, and may be either a copy of an older drawing or else an attempt to represent what existed before the time of Patrick, ninth Lord Glamis, and first Earl of Kinghorn, who was in possession from 1578 till his death in 1615, and who seems to have been the man who gave to Glamis its distinctive existing characteristics. Before his time the castle consisted of a main central building or keep, with a wall of enceinte provided with towers and outbuildings. The main castle, which still exists, is on the familiar L plan (Fig. 578), the principal block measuring 71 feet by 38 feet, and the wing 29 feet 6 inches by 21 feet over the walls, which are 10 feet thick, and were four stories

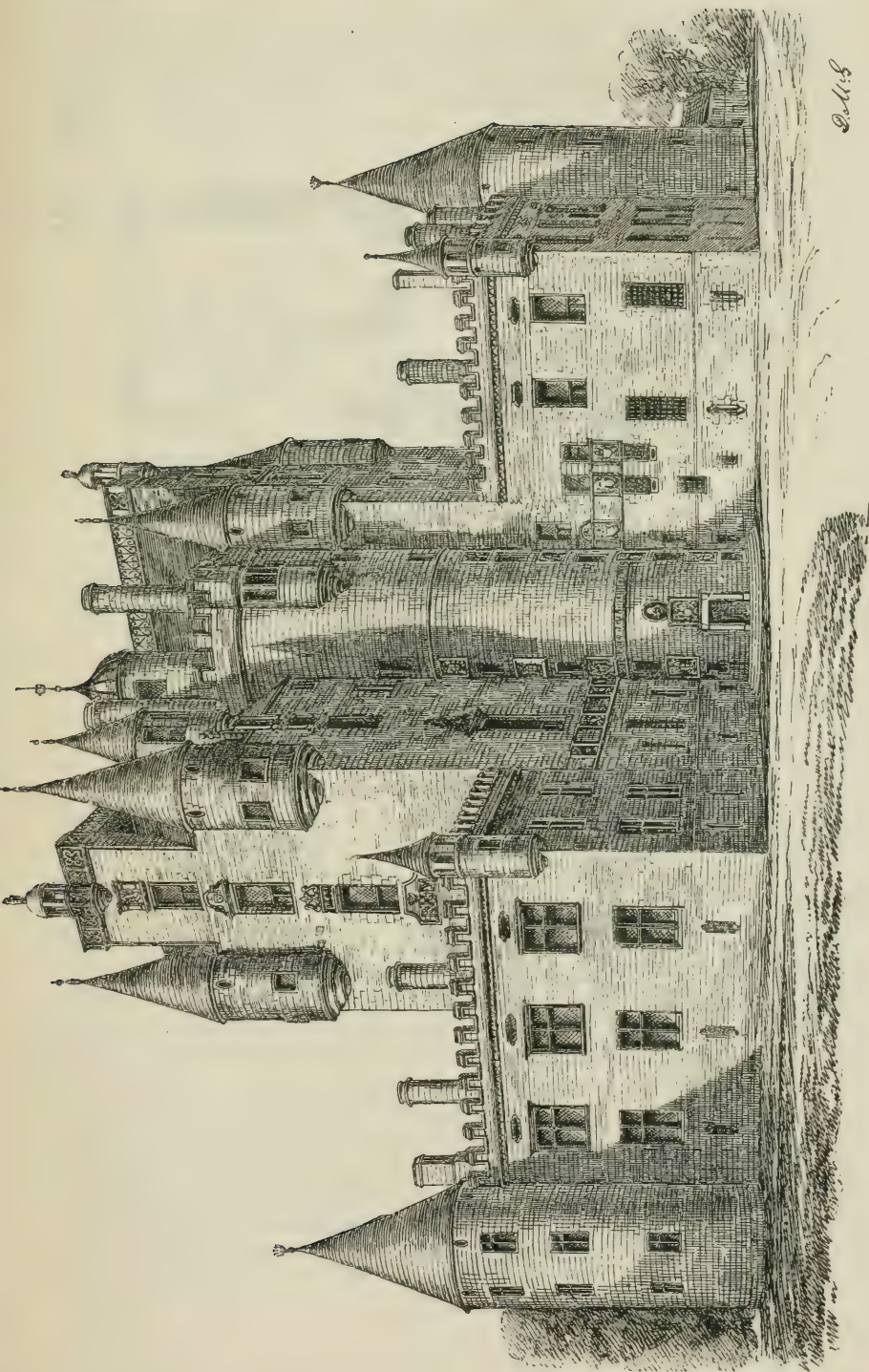


FIG. 577.—Glamis Castle, View from the South-West.

high, of which three at least were vaulted. Round the top of the walls there was a corbelled parapet, some of the corbels of which still remain in the heightened west gable (Figs. 577 and 579). Extending from this

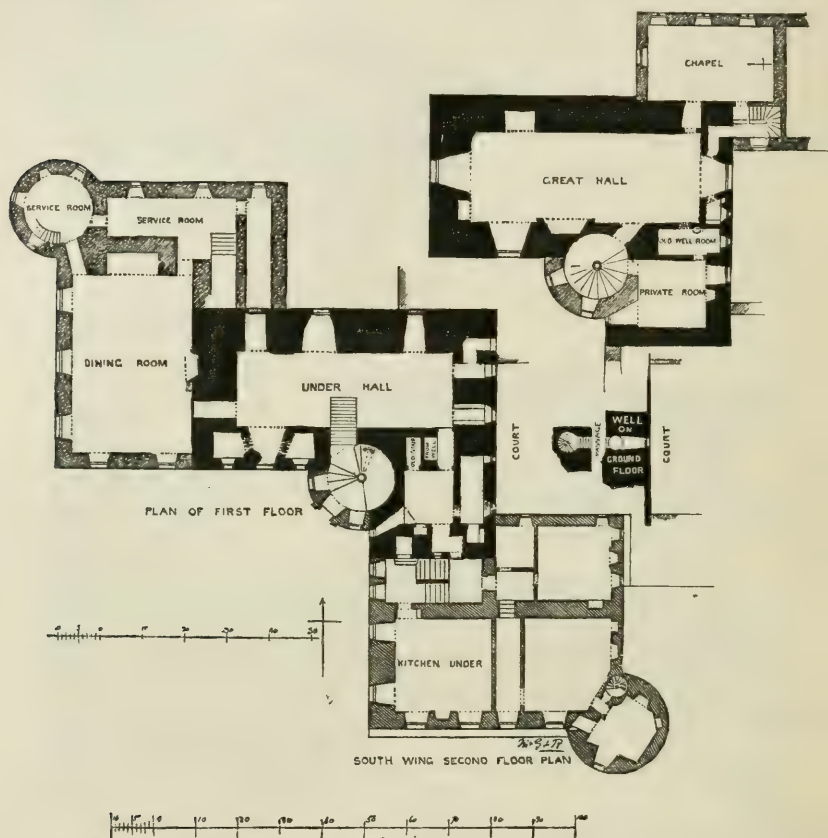


FIG. 578.—Glamis Castle. Plan of First Floor and Great Hall.

keep southwards were the walls of enceinte, three sides of which are shown in the *Theatrum Scotiae*, with a walk behind the parapet on top. Two round towers, still existing in the lawn, at a considerable distance from the castle, were doubtless attached to these walls, which thus formed a very large courtyard, while outside of all was a moat with mounds and ditches, which may be still partly traced. Inside the walls of enceinte were erected ranges of buildings mostly with lean-to roofs, and a range running across the centre divided the courtyard into two. These two courtyards are shown by Slezer each with a tower, having an arched gateway and vaulted passage. The inner gateway between the two courts is represented with a drawbridge. A print of the drawing from the

Theatrum Scotiae was presented by the Earl of Strathmore to Pennant, who describes the castle in accordance therewith as having "consisted of two long courts divided by buildings. In each was a square tower, and gateway beneath; and in the third another tower, which constituted the present house, the rest being totally destroyed."

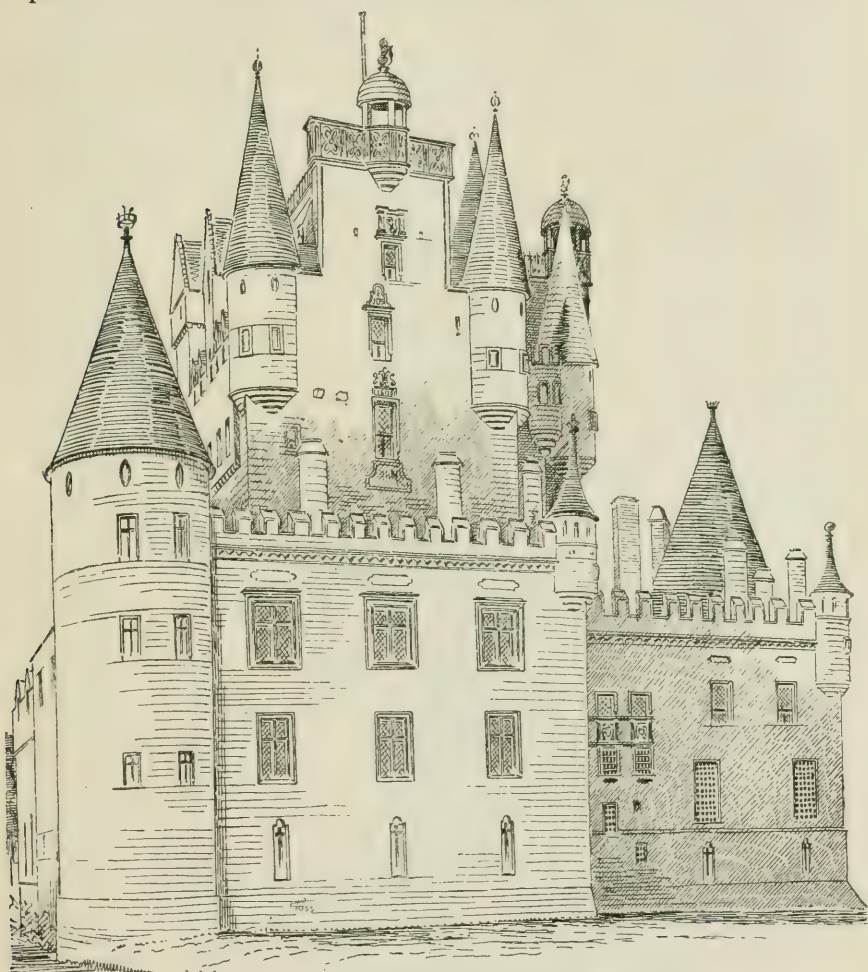


FIG. 579.—Glamis Castle. View of West Gable.

This is unfortunately too true, all that now remains being the main building or keep, and the round towers of the walls already referred to. The walls of enceinte and the whole buildings within have been entirely swept away. It is clear from Gray's remark about "the third gate, which delivers you into a court," that some one or other of the court-yards shown in the *Theatrum* existed down till his time.

There is a still earlier description of Glamis than either of those just referred to, in a *Tour through Great Britain*, supposed to be by Daniel Defoe, published anonymously in 1723, in which the building, as shown in the *Theatrum Scotiae*, with the changes wrought upon it by the two Earls Patrick, may be recognised. The author tells us that "this palace, as you approach it, strikes you with awe and admiration by the many turrets and gilded ballustrades at the top." He then goes on to say that the outer court "has a statue on each side, on the top of the gate, as big as life. On the great gate of the inner court are ballustrades of stone finely adorned with statues; and in the court are four brazen statues, bigger than the life, on pedestals; the one of James VI. and I. of England in his stole; the other of Charles I. in his boots, spurs, and sword, as he is sometimes painted by Vandyke; Charles II. is in a Roman dress, as on the Exchange in London; and James II. in the same he is in at Whitehall."

As already stated, the existing condition of the house is principally due to the first Earl Patrick (1578-1615). An inscription on the central staircase tower over the doorway reads, "Built by Patrick, Lord Glamis, and D. Anna Murray." Dame Anna Murray, the Earl's lady, was a daughter of John Murray, first Earl of Tullibardine. Their monograms are also to be seen on various parts of the heightened walls, with the date 1606, the year in which Lord Glamis was created Earl of Kinghorn. He also erected the large wing at the south-east angle, with the round tower at its corner, to make way for which necessitated the destruction of some of the buildings on the walls shown in Slezer's view.

The buildings seem to have been completed by his son John, tenth Earl, whose monogram occurs over one of the west windows near the top. This Earl constructed the plaster ceilings of the east wing, dated 1620; also the plaster ceiling of the great hall, finished in 1620, and containing the monogram of John, second Earl of Kinghorn, [and his Countess, Margaret Erskine, daughter of the Earl of Mar. The iron railings on the roof, and the iron door-knocker, with the date 1687, seem due to his son Patrick, the eleventh Earl. This Earl, who succeeded in 1647, and died in 1695, has also left his mark on Glamis, both in pulling down and building up. He left behind him a Book of Record detailing his work at considerable length. He built the north-west wing, demolishing a great deal of old work to do so, and his description, which is as follows, will be readily understood from the plan:—"The old house stands now in the middle, with two wings, whereof that upon the east syd cost me a new rooffe, the other on the west syd was founded and finished by myselfe."

Captain Grose visited Glamis in 1790, and tells us that the wing last erected had been partly taken down, and not then rebuilt, and his view of the castle shows it as being only the height of one story. Probably it

was during the rebuilding of this wing that the specimens of Gothic work of the period, found in various parts of the buildings, were done.

In Grose's two views of the castle the leaden statues of the kings set up by the eleventh Earl, and referred to by Defoe and Gray, are shown in front. These have been removed, and are now, along with other figures, lying out of sight, sadly mutilated. They are fine works of art, and are worthy of a better fate.

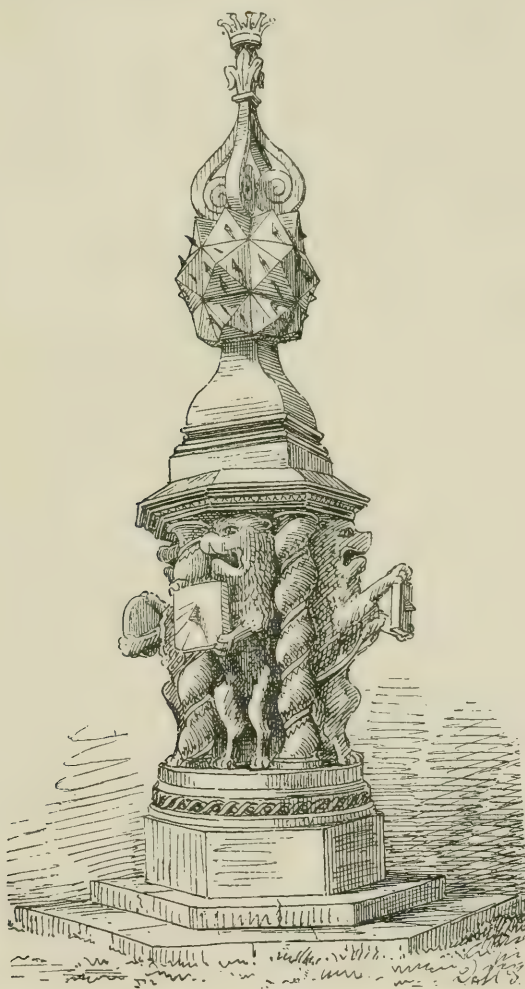


FIG. 580.—Glamis Castle. Sun-dial.

The quaint dial, of which a sketch is given (Fig. 580), and which is mentioned in Earl Patrick's Book of Record, still stands on the lawn in front of the castle.

The house, as it at present exists, consists of three blocks, joined diagonally to each other, with a round tower at each extremity. Along this diagonal line, which is truly the front line of the castle, it measures 204 feet (Fig. 578). A range of offices, including kitchen and servants' departments, is placed on the east side, arranged round a courtyard, and at the north-west angle of this courtyard, on the level of the great hall, is the chapel, the room beneath which is a private sitting-room.

These buildings are all comparatively modern, and of a very common appearance externally, and, with the exception of the chapel, are omitted from the plan. Entering by the doorway in the central tower, a few steps lead down to the basement floor, containing the old kitchen, with a large fireplace, at the south-west corner of the south wing, which belongs to the seventeenth century. On the basement floor, in the thickness of the east wall of the keep, there is a well with a built aperture (Fig. 578) leading up to the first and second floors. A turnpike stair from the ground floor to the first floor starts opposite the well, and was doubtless the original stair of communication before Glamis was altered and extended. The first floor is vaulted, and contains the lower or common hall, 51 feet by 18 feet, lighted with five windows, but having no fireplace, with a private room adjoining in the wing, and several mural chambers in the thickness of the walls. In the west wing, which is a modern building, and entering from the lower hall, is the dining-room and its connections, and in the other wing various family rooms. The second floor contains the great hall (Fig. 578), of which a fine view is given in Billings' *Baronial Antiquities of Scotland*. It measures 54 feet by 21 feet 6 inches. This is a noble apartment, and no wonder Earl Patrick in his Book of Record speaks of it as "my great hall, which is a room that I ever loved." It is lighted by two great windows, deeply recessed in the walls, which are 8 feet in thickness, and has a large fireplace in the centre of the south wall.

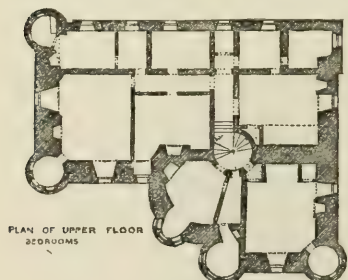


FIG. 581.—Glamis Castle. Plan of Bedroom Floor.

In a mural chamber in the thickness of the central wall is the well-room, with the circular aperture for water-supply from the well above referred to, and the private room is beyond this, in the original south wing. The comparatively modern south-east and north-west wings, which now go no higher than this floor, contain the ordinary family rooms of a large mansion. In the upper floors of the central block are bedrooms, there being

some nine or ten rooms on each floor (Fig. 581). The great staircase goes as high as the floor over the hall, above which level the tower is occupied with a room, provided with a quaintly corbelled oriel. This staircase is

circular, and the space for it has been partly dug out of the old walls of the keep. Its diameter is about 15 feet 9 inches, with a hollow newel in the centre, 2 feet 1 inch diameter, so that the width of the steps is thus 6 feet 10 inches. A recessed circular inner stair leads to the upper floors and roof, the central portion of which is flat, affording a length of promenade of about 90 feet. Glamis Castle being situated in a low position in a valley, this promenade on its lofty roof at a height of 92 feet above the ground is a most desirable adjunct.

There is a fine wrought-iron railing round the platform on the roof (Fig. 582), erected about 1673.

This castle presents us with a good illustration of an old building which has been altered and heightened in the seventeenth century. A careful examination of this plan confirms the view above expressed as to Craigievar and Crathes, viz., that these castles, although, like Glamis, plain below, and ornamented at the top, have been so designed and built from the first, and have not been heightened and enriched at a later date. It has been pointed out that those castles had plans modified from the ancient traditional L plan, whereas at Glamis, on the contrary, we find the old forms and features adhered to. The walls are 10 feet thick, and contain the wall chambers common in the older keeps, and the simple L form is adopted without any innovations. The well in the wall, with well chambers above, and the small internal staircase, are also characteristic of the older plans. The large seventeenth-century staircase and tower are evident additions, and (as above mentioned) the old walls have been cut out to receive them. The elevations also show signs of having been operated upon. Besides the old corbels in the west gable above referred to (and shown on Figs. 577 and 579), the slappings for the inserted large windows are distinctly observable.

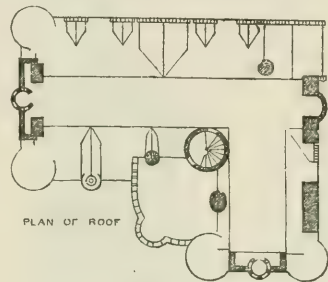


FIG. 582.—Glamis Castle. Plan of Roof.

The upper part of the keep is very characteristic of the Scotch design of the seventeenth century. The large angle turrets, two stories in height, with small upper windows and high conical roofs, completely drown the gables, which are here entirely obliterated, and their place occupied with horizontal parapets, which form the end of a flat platform roof, and are crowned with a picturesque stone turret. These turrets, one only of which is shown in Grose's view, appear to have been restored at a comparatively recent date, but, we should imagine, on the model of the original ones. The scrolls over the windows, and the numerous coats of arms, dates, etc., are also in accordance with the taste of the time. The entrance doorway (Fig. 583) is quaint, and quite in keep-

ing, but the circular aperture containing the bust is an original idea. Fig. 584 gives a view of the north side of the keep. It is very picturesque, though plain, and forms a striking contrast with the south-west view, Fig. 577. The former view shows the platform roof, terminated towards the east with a projecting circular parapet or balcony, flanked by a chimney on each side, instead of the open stone turrets which finish the parapet to the south and west.

The chapel, measuring about 30 feet by 18 feet, forms part of the buildings called by Earl Patrick, in his Record, the "Back Close." It was erected by him, and the interior walls and ceiling were decorated with painted panels by Jacob de Witt, or de Wet, in 1688, an artist who was employed in this country in similar work at Holyrood Palace.

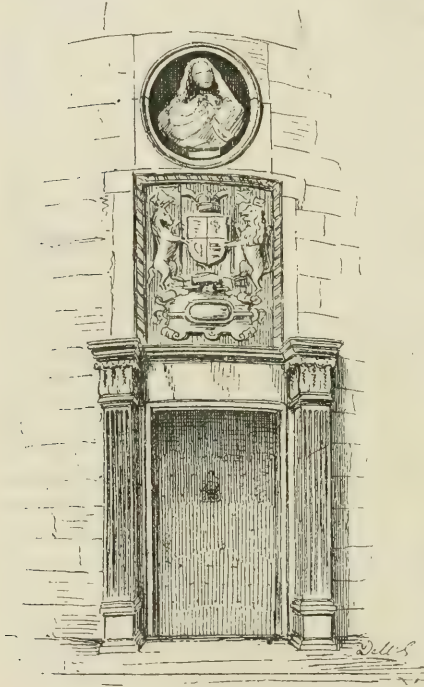


FIG. 583.—Glamis Castle. View of Entrance Doorway.

Mr. Jervise, in his *Memorials of Angus and Mearns*, quoting the family papers at Glamis, narrates that it was agreed between the Earl and De Witt that each of the fifteen large panels in the roof of the chapel should contain "a full and distinct storie of our Blissed Saviour, conforme to the cutts in a Bible here in the house, or the Service book." The lesser panels were to be filled "with the Angels as in the Skie, and such other things as he (De Witt) shall invent and be esteemed proper for the work." "The Crucifixion was to form the Altar piece, and the Doore piece the Ascenscione." In the panels around the chapel our Saviour was to be painted, and his twelve apostles, "in als full stature as the panels will permit," also "King Charles the Martyr," and St. Paul and St. Stephen, all conform to the cuts in the books

referred to. Each picture was to have the same name painted above, and "at the foot a scroll containing the same words as are expressed in the cutt."

Mr. A. H. Millar, in his admirable papers in the *Dundee Advertiser* on the Castles of Forfarshire and Perthshire, tells us that he finds from the family papers that De Witt was to receive "fourscore and ten pounds

sterling with bed and board, half to be paid when required, provided three-fourths of the work is completed,” and that De Witt resorted to several mean artifices, such as employing W. Rennie, painter in Dundee, to do part of the work and charge it to the Earl, the result of this being that a protracted law-plea took place—finally ended by a compromise. The total sum paid to De Witt for the chapel, dining-room, hall, bed-

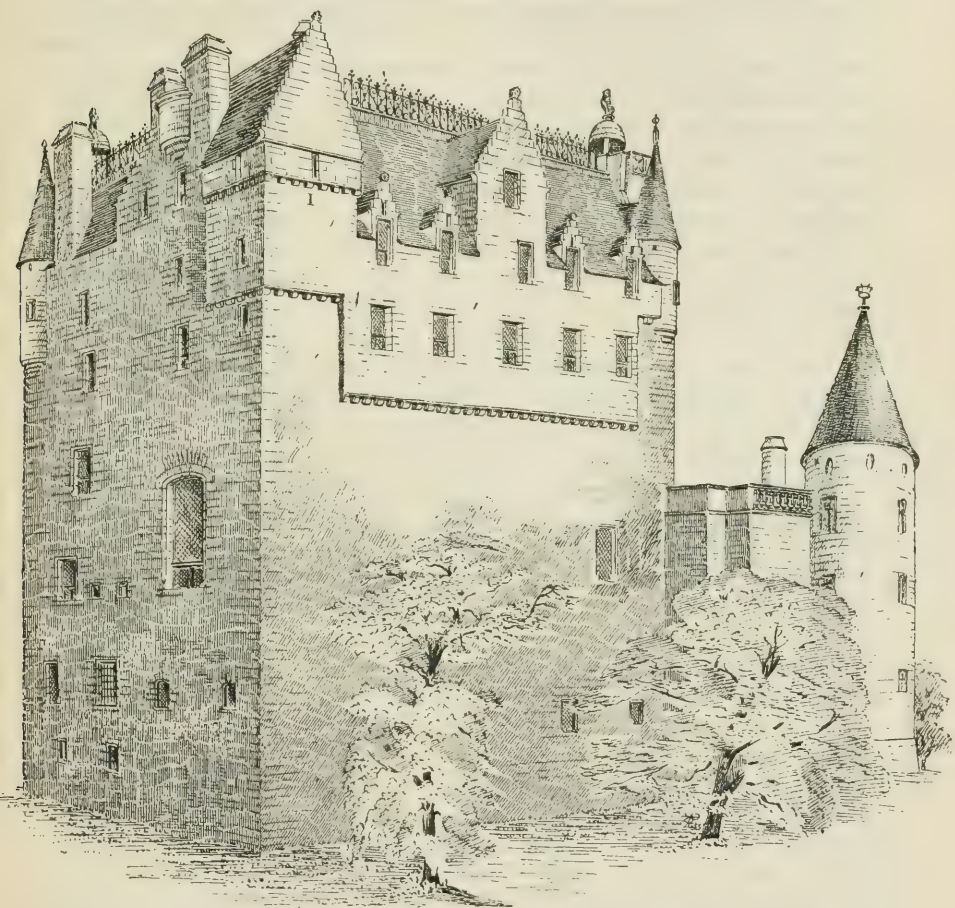


FIG. 584.—Glamis Castle. View from the North-East (omitting the Courtyards and the Chapel wing).

chamber, and two large portraits, was £105 sterling, instead of £130 claimed. Besides De Witt there were “two English women, Mistris Moreis and her sister, house painters, who have been a considerable time here;” also the Dutchman, Jan Van Santvoort, who was brought over for the carving at Holyrood, was employed by the Earl at Glamis in 1684. There was a payment to him of £394.

Mr. Millar is of opinion that Santvoort's work probably consisted of some of the carved chimney-pieces and the picture-frames which were made while he was at the castle, and that it is likely that the stone carving of the Royal arms and the bust of Earl Patrick over the front door were done by him, as well as the carving of the gladiators, and the satyrs and lions which adorn the principal gate. From the Book of Record Mr. Millar gives many extracts referring to the various tradesmen and the sums paid to them for their work, and a lively picture is presented of the wranglings and browbeating between them and the Earl. It is interesting to know that for the work done by the Earl, he himself was sole architect and contriver, as will be seen from the following extract from the Record as quoted by Mr. Millar :—" I confess I am to blame that, designing so great a matter as these reformationes putt all together comes to, I did not call such as in this age were known and repute to be the best judges and contrivers ; for I never bestowed neither gold nor money upon this head ; and I look upon advyce as verie necessarie to the most parte of undertakers, and the not-seeking and taking counsell is comonly the cause why things are found amiss in the most parte of men's doeings that way ; nor have I the vanity to consider my owne judgment as such as (that) another cannot better. Yet, being resolved to performe what I have done with little money and by degrees, and more to please and divert myselfe than out of any ostentatione—for I thank God I am as little envious as any man, and am verie glad to behold things well ordered and contrived att other men's dwellings, and never judged anything of my owne small endeavours worthie to make so much noise as to call for or invit to either of my houses the Public Architecturs. My work and projects lykwayes being complexed things, and hardly one man being to be found fitt to give advyce in all, I never judged it worth the trouble of a Convocatione of the severall Artists, such as Messons, whos talent comonly lyes within the four walls of a house ; wrights, for the right ordering of a rooffe, and the finishing of the timber work within ; gairdners, for gardins, orchards, etc. I have, indeed, been at the charge to employ one who is to make a book of the figures and draughts and frontispiece in Talyduce [Tailedouce, the French term for copperplate etching] of all the king's Castles, Pallaces, towns, and other notable places in the Kingdom, belonging to privat subjects, whose desyre it was at first to me, and who himselfe passing by deemed the place worthie of the taking notice of, and to this man (Mr. Sletcher by name) I gave liberall money, because I was loath that he should doe it at his owne charge, and that I knew the cuts and ingravings would stand him money." This last reference is to Sleszer and his work, the *Theatrum Scotiae*.

It would be interesting to know if the previous Earl Patrick, whose alterations are really of more importance, was likewise his own architect, or who it was that he employed.

As usually occurs in connection with most of the remarkable buildings of this age, the architect of which is unknown, Inigo Jones gets the credit of having designed Glamis Castle, but the supposition in this case is really too absurd when the perfectly Scottish character of the work is considered. We find the second of the Earls Patrick excusing himself for not having called in the assistance of the "Public Architecturs," but we do not know how his grandfather acted in this matter. It seems however to have been common for noblemen to engage at their houses the same artists as were employed by the king. We have seen that this was the case here as regards the decoration of the house. In the time of the first Earl Patrick, the "Master of the King's Works" was William Schaw, whose monument in Dunfermline, erected by Queen Anne, immediately after his death in 1602, tells us that he "was most skilful in architecture, and was early recommended to great persons." It does not appear improbable that Schaw may have had to do with the design of Glamis.

KELLIE CASTLE, FIFESHIRE.

Kellie Castle stands on the southern slope of Kellie Law, about $2\frac{1}{2}$ miles from the sea, and is nearly equidistant from Pittenweem and St. Monance. The house is pleasantly situated on high undulating ground with very extensive views to the south and south-west. A few fine old trees remain, and there is a large and productive garden adjoining the castle. Along the north side of the garden wall are the remains of a moat still partially filled with water. Previous to 1878 the house had been abandoned for many years, and had become an utter wreck, nearly floorless and roofless, and choked full of ruins and rubbish, the home of rooks and owls. It then fortunately passed under a long lease into the custody of James Lorimer, Esq., Professor of Public Law in the University of Edinburgh. By him it has been converted into a charming country residence.

The following inscription, written by the late Principal Sir Alexander Grant, and carved in stone over the entrance, truly expresses the nature of the work done here by the Professor—

Hoc · domicilium · corvis · et · bulonibus · ereptum
honesto · inter · labores · otio · consecratum · est.

A. S.

M. D. CCCLXXVIII.

J. A. H. L.

A private monograph of Kellie Castle compiled from Dr. Joseph Anderson's *Book of the Oliphants*, Mr. Wood's *East Neuk of Fife*, and other sources, has been prepared by Professor Lorimer, and to this we are indebted for most of our information regarding its history.

The Saxon family of Seward was in possession of Kellie during the

thirteenth and part of the fourteenth centuries. In 1360 Helena Seward, Lady of Kellie (*domina de Kellie*), resigned the place in favour of her cousin, Walter Oliphant, the eldest son and heir of Sir William Oliphant, the "Knight of Aberdalgie," Perthshire, who played so distinguished a part in Scottish history in connection with King Robert the Bruce, whose daughter his son ultimately married. Kellie remained, with various fluctuations of fortune, in the hands of the Oliphants for the next 250 years, or till 1613, when it was sold to Viscount Fenton, not easily recognisable under this title. He in his time bore many names and titles, being first of all Sir Thomas Erskine of the Gogar family, then Lord Dirleton, changing into Viscount Fenton, and last of all appearing in 1619 as the first Earl of Kellie. He was an early companion and friend of James VI. Being present at the Gowrie conspiracy in 1600, he rendered assistance to the king, and slew Alexander Ruthven on the staircase. In consequence he rose high in regal favour, and was rewarded with the lands and lordship of Dirleton, and obtained, says Nisbet, "a special concession" to carry in his arms an imperial crown within a double tressure. "After the death of the seventh Earl in 1797 Kellie Castle, on which he had bestowed so much self-denial, love, and care, was abandoned by its noble owners." But it seems not to have been entirely dismantled, as occasional attempts were made to let it as a country house, but with small success. In the course of a few years the place gradually became ruinous. On the death of the tenth Earl in 1829 the Earldom descended to the Earl of Mar, whose family residence being at Alloa, Kellie Castle was allowed to fall into decay.

There are two portions of the castle dated. These are, first, the upper part of the east tower (Fig. 585), which bears the date 1573 and the initials M. H. It was built by Laurence, fourth Lord Oliphant, who succeeded in 1566, and died in 1592. He married Margaret, daughter of the Earl of Errol, hence the initials M. H. (Margaret Hay). Secondly, the date 1606, with the Oliphant arms, occurs on one of the western dormers, and shows that this part of the building was erected by the fifth Lord Oliphant.

The castle is of the T form on plan (Fig. 586), not a common one, as will be found on examining the many plans given in this work; indeed, unless it be the plan of Elcho Castle in Perthshire, built about the last quarter of the sixteenth century, we do not remember any other plan of similar disposition. In the exterior of the two buildings, as seen in Fig. 566 of Elcho, and Fig. 588 of Kellie, there is also apparent a certain similarity of treatment. But while Elcho Castle is a building of one date, Kellie Castle has been erected and added to at different times. The order in which the various parts have been built, we believe, with Professor Lorimer, to have been as follows, viz., "The north tower is very much older and of ruder construction than any

other part of the building. The steps in the staircase being irregular in depth, and the walls of great thickness, I think it probable that this

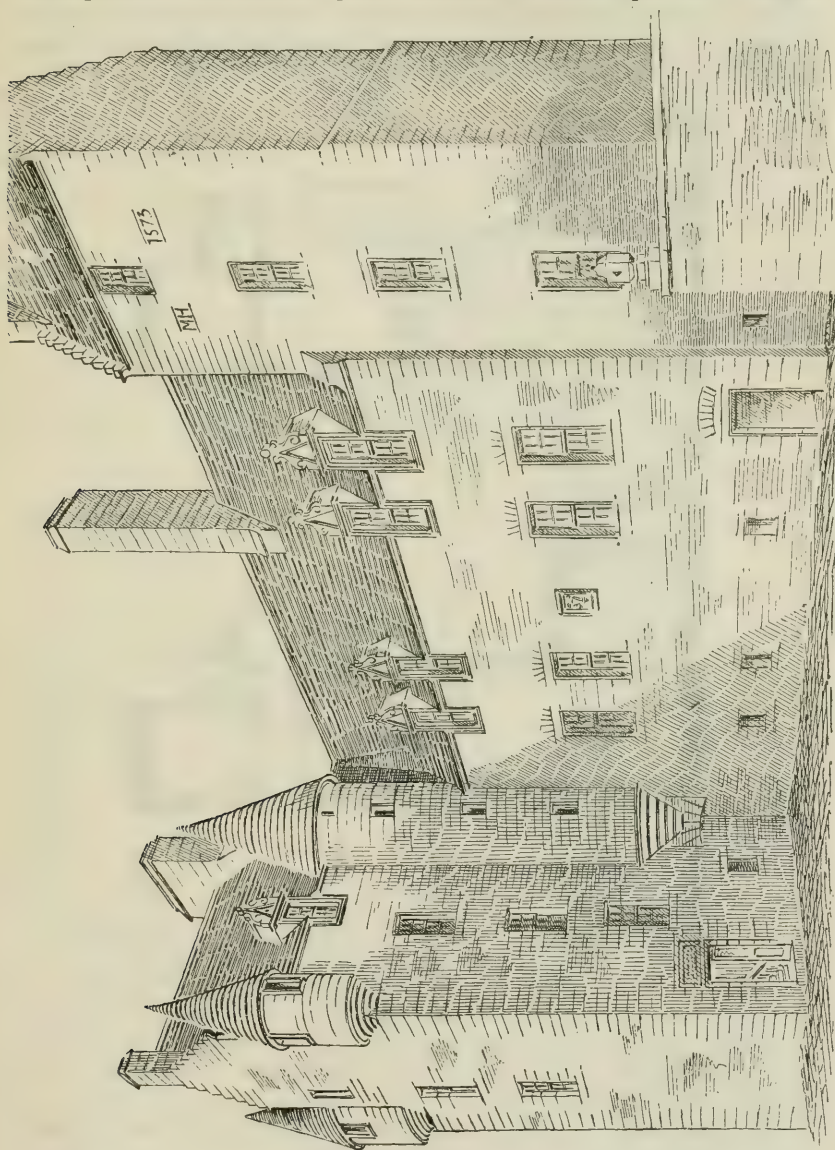


FIG. 585.—Kellie Castle. View from the South-East.

was the original keep, and that the rest of the castle was built around it when it ceased to be a fortress and became a baronial residence. In all probability this tower goes back to 1360, when the place passed into

the hands of the Oliphants, and may have existed in the days of the Searwards." We agree with the Professor in thinking that this is probably the oldest part of the castle, but we cannot indorse his opinion as to its antiquity. It seems to us to have been erected at least a century after the date last mentioned.

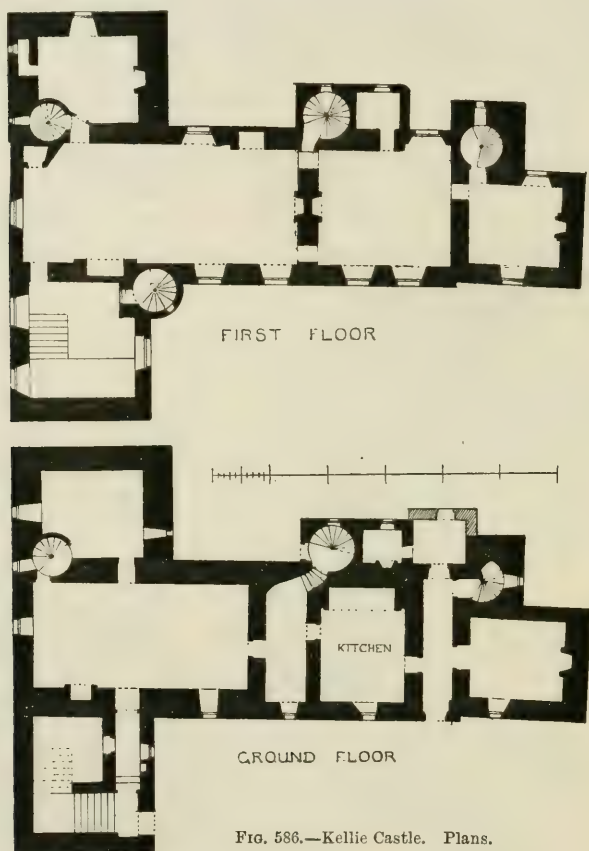


FIG. 586.—Kellie Castle. Plans.

Kellie has not the massive design and construction of the fourteenth-century castles, such as Alloa, Drum, Dundonald, Threave, or Torthorwald, where the walls are about 10 feet in thickness, or twice as thick as those of Kellie. Even in the fifteenth century 10 feet is not an uncommon thickness for walls.

"The portion of the western façade immediately to the south of the old keep, and joining it to the southern tower, looks as old as the keep itself, and must have formed part of some building which existed previous to 1573, the period at which, as we shall see, the castle assumed its present dimensions."

This wall (Fig. 587) doubtless formed part of the walls of enceinte, which were so frequently turned to account at later periods, and made to form an integral part of the extended accommodation ; and it is quite probable that the west wall of the south tower, which rises in continua-

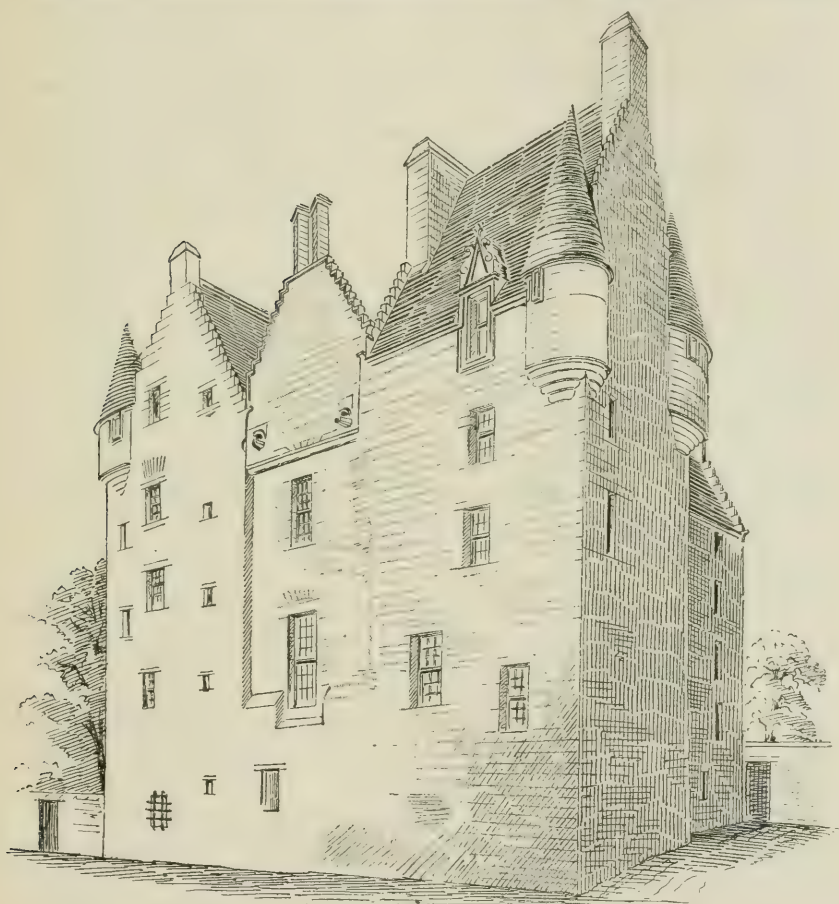


FIG. 587.—Kellie Castle. View of West End.

tion of the above wall, is also erected on the enceinte. In connection with this, it appears to us not at all unlikely that the tower to the extreme east at the right-hand side of the plan is likewise on the walls of enceinte, and that the lower part is older than the date 1573, which, along with the initials M. H., occurs, as already mentioned, near the top.

In support of this view it will be observed in Fig. 585 that the gable wall is thinned off at the height of the third story. At this level, on the north front, it begins to be embellished with turret and mouldings. It

stands anglewise on plan to the rest of the building (walls of enceinte being scarcely ever at right angles). It is further provided with a separate stair of its own, and is as much an independent tower as the original north-west one. The date is in a most singular place, and from being so high up, it evidently indicates that only the top story, from the level where the wall is thinned, was built in 1573. It may be that the main building running from this tower westwards, containing the kitchen and hall, was also built in 1573. There is an awkwardness in the way in which this building joins the east tower on the west side, but which, on the supposition that the east tower existed first, may be explained thus. The builders of 1573 found two towers standing on the old walls of enceinte, about 50 feet apart, and these they joined with a building at right angles to the principal tower, and the junction at the lesser tower turned out in the awkward way referred to, and now seen at the castle. This having been the method of procedure with the enlarging of the main portion of the building, its embellishment with dormers was, as already stated, the work of the fifth Lord Oliphant in 1606; and, as the monograph suggests, the turrets which stand out so boldly from the corners both of the northern and southern towers were likely erected at the same time. It is not improbable that the same Lord Oliphant may also have increased the size of the hall windows, which were so famous in the country-side that when Sir Philip Anstruther, in 1633, erected his house in the neighbourhood (now no longer in existence) it was stipulated in the original contract with Alexander Nesbit, Deacon of the Masons in Edinburgh, that the windows of the hall "should be as large and complete as those in the hall of Kellie."

The south-west tower, containing the principal entrance, was probably built by the fourth Lord in 1573 on the walls of enceinte, as already mentioned; at all events, this tower and the main building running east and west were, we may take it, built at the same time, as the angle turret joining the two seems to indicate.

The centre gable shown on Fig. 587, with its moulded crow-steps and diagonally placed chimneys, is stated in the monograph to be part of the alterations made in 1606, and it resembles in its details other buildings of the early part of the seventeenth century, such as Wintoun House, Moray House, and Heriot's Hospital.

This gable does not represent the form of the roof behind, which is at a considerably lower level, so that as it stands its upper part is merely ornamental. Possibly it represents an intention never fully carried out. At the time of the alteration the wall beneath this gable has been mostly rebuilt, the disturbed appearance of the masonry from above the ground floor level being quite apparent.

The whole ground floor of the castle is vaulted. The main entrance is in the east face of the south-west wing. Immediately in front is the

main stair to the first floor, at which level it terminates. As is generally the case at this period, the principal stair to the first floor is a handsome square stair, with steps nearly 7 feet wide. The stair is continued to the upper floor, as a corkscrew, in a turret (already referred to) corbelled out in the re-entering angle.

There is another entrance towards the north (see Plan), which opens into a passage running through the house, and giving access to the kitchen, with its large fireplace. At the end of this passage is a projecting staircase tower, already referred to in connection with the north-east tower. This stair leads to the first and second floors, and is continued above that level in an angle turret.

Another projecting staircase, with a similar arrangement at the top, exists a little to the west of this. The various wings and “ekes” to the north and west seem to have been made at different times, as additional accommodation was required; and, as each portion was added, a staircase was provided in connection with it to give access to the upper floors. This was the plan invariably adopted before the introduction of corridors or passages leading to the various rooms on each floor. In the above points the plan of Kellie forcibly recalls that of Elcho.

These staircase towers, with other projections, and the various angle turrets and tall chimneys, all contribute to make the north side of Kellie a singularly quaint and pleasing group of buildings (Fig. 588).

There are in all four stairs from the ground floor to the first floor, and the turret stair commences at this level where the main stair terminates, thus preserving the same number of stairs to the top.

On the first floor is the hall, or modern drawing-room, $49\frac{1}{2}$ feet long by 21 feet wide. The rooms communicate through each other.

Mr. Seton, in his *Scottish Heraldry*, page 105, says, in the drawing-room ceiling “we find the paternal arms of Erskine in the *first* and fourth quarters of the coat of Alexander, third Earl of Kellie, impaled with that of his first Countess, Mary Kirkpatrick (c. 1660).”

“It is to this Earl,” remarks Professor Lorimer, “that we owe the coach-roofed ceiling bearing his arms, with the date 1676; that in the great hall with similar heraldic devices and the same date; and probably that in the adjoining room, and the still more beautiful one with a rich fruit pattern, and which formerly had a circular picture in the centre, in the bedroom adjoining the first mentioned. Though they fall into the time of the third Earl, they were executed in the last year of his life, when he was probably a very old man, and as some of the arms are those of the wives of the fourth Earl, they ought perhaps rather to be ascribed to him.”

The dining-room adjoining the hall is particularly interesting from the number of pictures of a decorative character, painted in oil, in the panels, all preserved by Professor Lorimer from the destruction which had almost overtaken them.

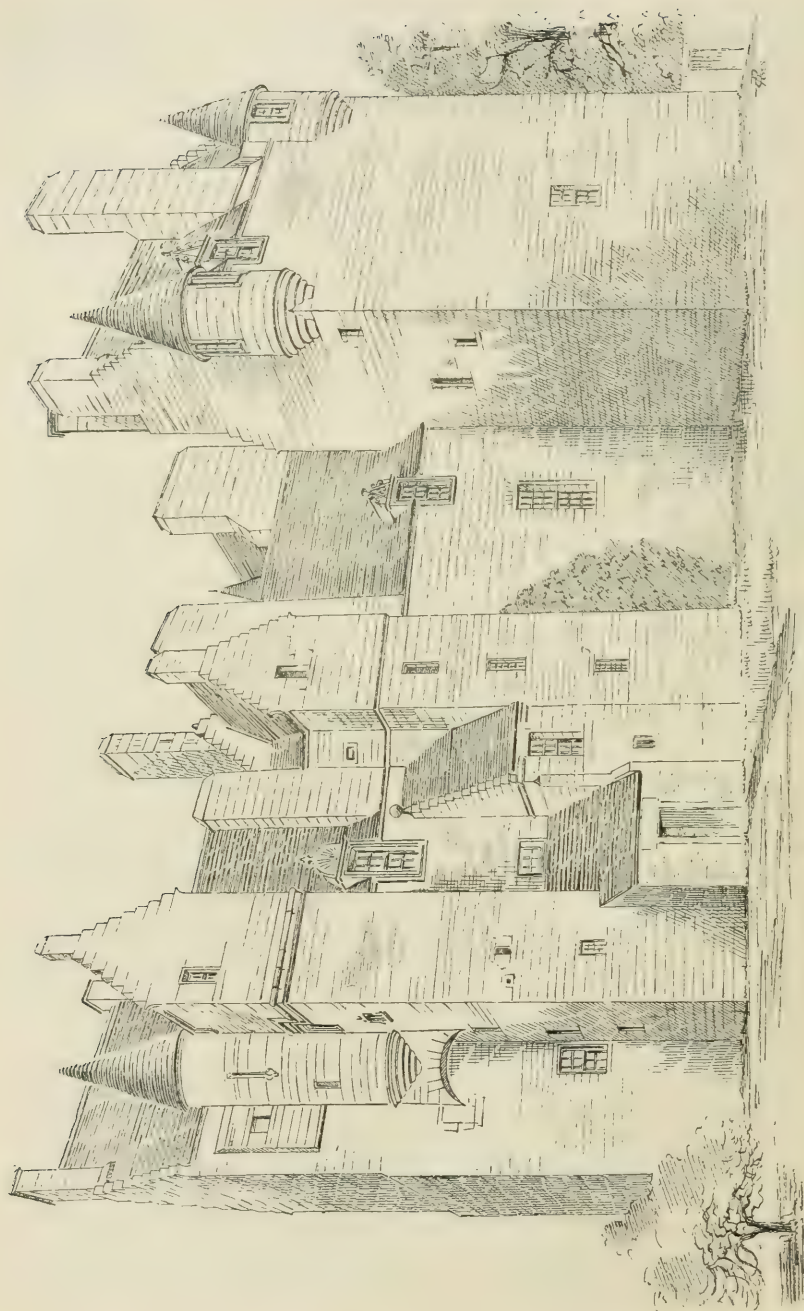


FIG. 588.—Kellie Castle. View of North Front.

The main portion of the building is three stories high, while the north tower, south-east and south-west wings are five stories high; many of the upper rooms having large angle turret closets.

LICKLEYHEAD, ABERDEENSHIRE.

This house is pleasantly situated on the Gadie, at the base of Bennochie, and $2\frac{1}{2}$ miles distant from Inch railway station (Fig. 589). It has been modernised and added to, but the original design can still be made out. The building is on the L plan, but the wing is juttied out so

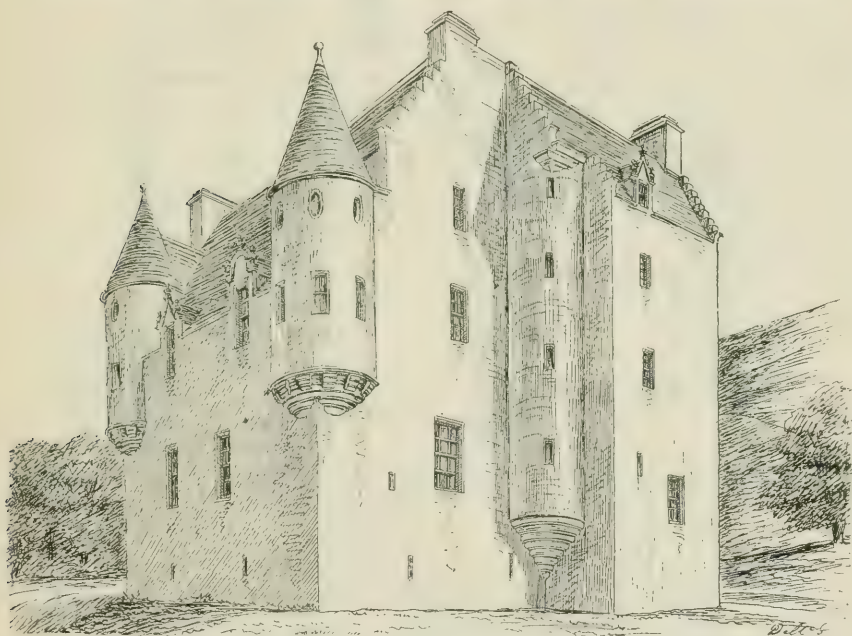


FIG. 589.—Lickleyhead. View from the North-West.

as to command two of the faces. The date of its erection, 1629, is engraved over the entrance. The wing contains the principal staircase to the first floor, above which the stair is carried up, as usual, in a heavily corbelled turret, in the angle. The kitchen and cellar occupied the basement, with the usual small loophole windows, and the hall occupied the first floor. The angle turrets of the north front are two stories in height, with oval windows in the upper story, as in other late examples, such as Castle Fraser and Glamis. The mode of finishing the staircase turret is peculiar, being a good instance of the love of corbelling, so common in this period.

Lickleyhead was built by the Forbeses of Leslie, and is now the property of Mr. Lumsden of Auchendoir.

OCHILTREE CASTLE, LINLITHGOWSHIRE.

Ochiltree Castle is situated about four miles south-east from Linlith-

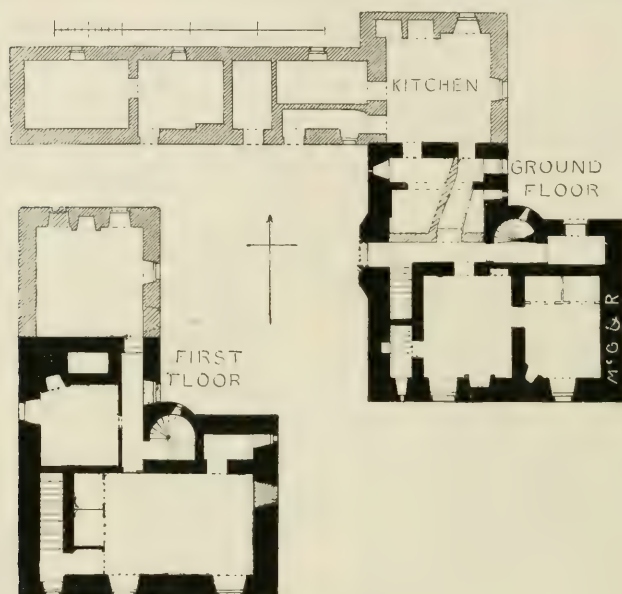


FIG. 590.—Ochiltree Castle. Plans.

gow, on high ground overlooking the valley through which runs the

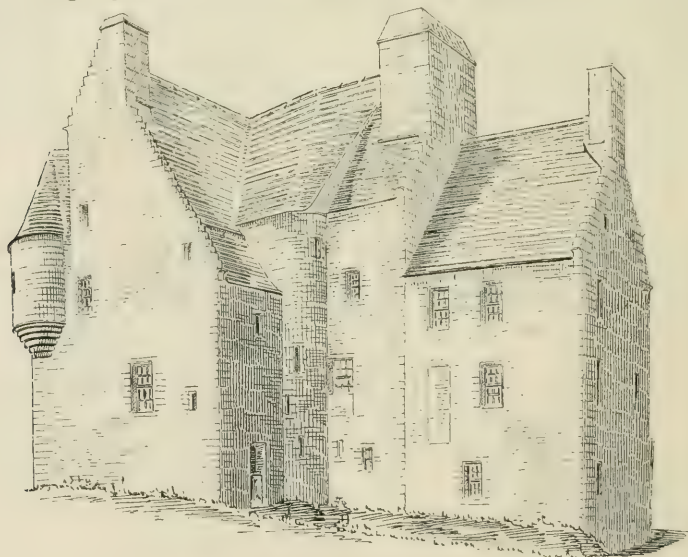


FIG. 591.—Ochiltree Castle. View from the North-East.

Edinburgh and Glasgow branch of the North British Railway. The house is in good preservation, and is occupied as a farm residence. It consists of two parts, of which the earliest portion is shown black, and the later in hatched lines on the plans (Fig. 590).

The original house was of the L form, with the circular staircase turret in the re-entering angle, and the entrance doorway adjoining to it in the north wall. At the time when the additions were made the old

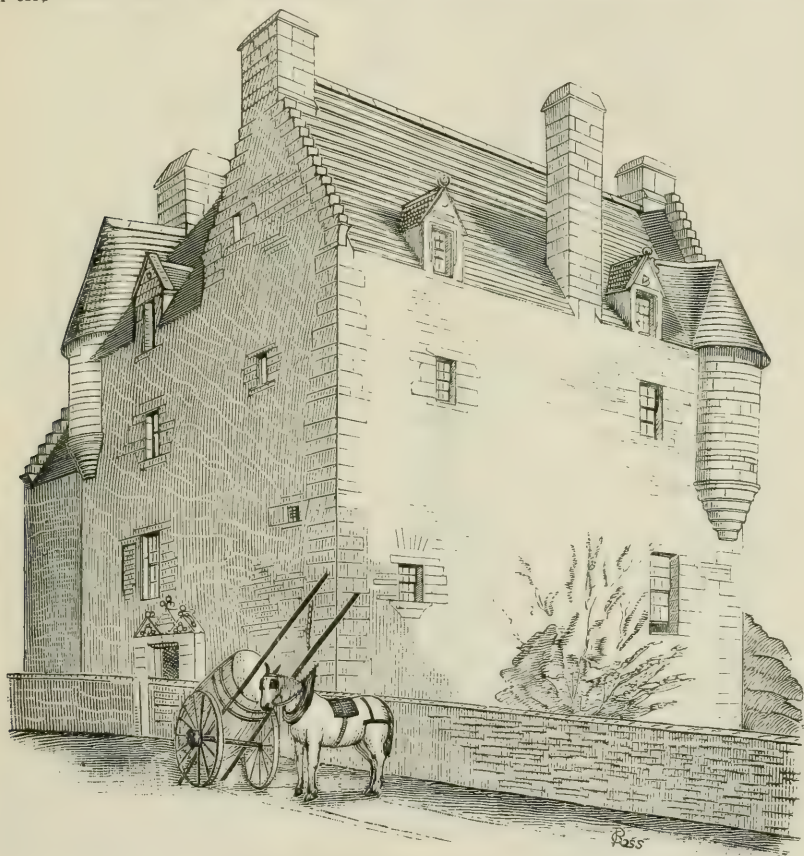


FIG. 592.—Ochiltree Castle. View from the South-West.

building underwent certain alterations, which had the effect of elongating the north leg of the L. Thus the original kitchen was in the north wing, as is evident from part of the old arched fireplace still remaining, and bearing the wide chimney seen at the roof in the view from the north-east (Fig. 591). A new kitchen was placed in the extended wing, and the old one was cut up in the manner shown by the hatched partitions on the ground floor plan. The entrance doorway was also changed

from its original position in the north face, near the circular stair, to the west front (Fig. 592). The projecting porch forming the present entrance (Fig. 593) is therefore not a part of the original design. The straight flight of steps leading from the porch to the first floor, and running along the west wall, is also an addition. Apparently the first kitchen was vaulted, from which we may conclude that the whole of the ground floor was vaulted.

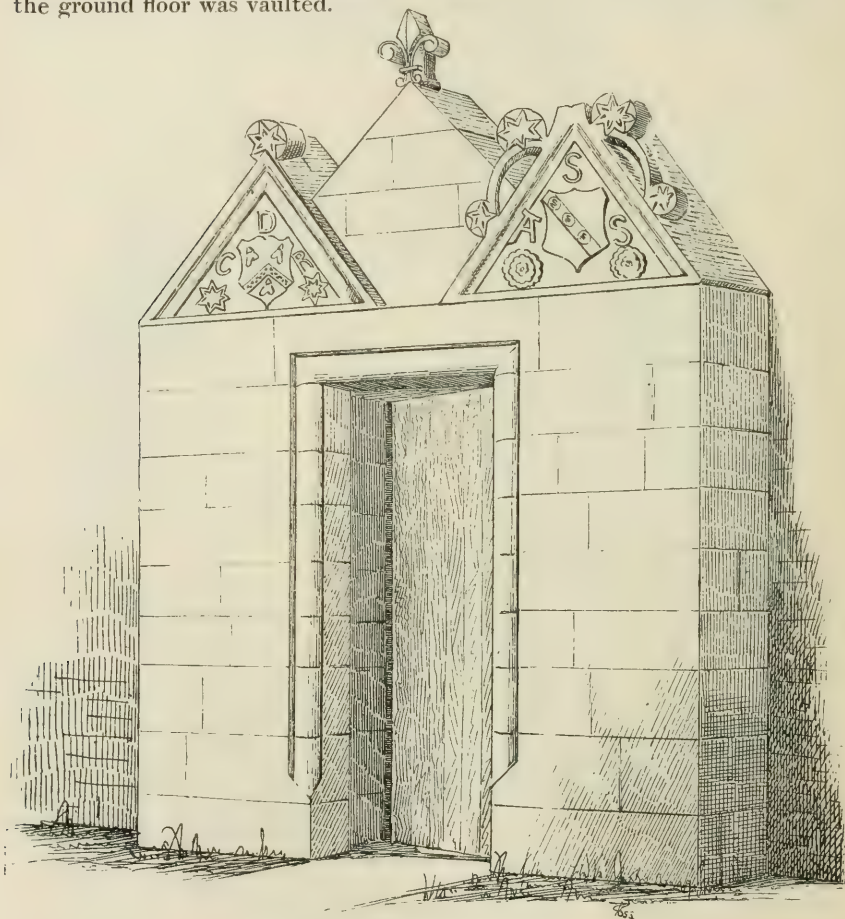


FIG. 593.—Ochiltree Castle. West Porch.

These alterations necessitated further operations, such as the breaking through of doors and windows, and the building up of others.

In the wall, adjoining the circular staircase on the west, there was a large opening, now contracted to the size of an ordinary window. This wide opening seems to have been the position of a projecting garde-

robe (see Fig. 591). The ground and first floors are otherwise sufficiently explained by the plans. The two upper floors, which are reached by a wheel stair, are open from end to end, and are uninhabited.

A range of one-story offices extends to the west. The south wall of these seems to be old, and probably enclosed the courtyard.

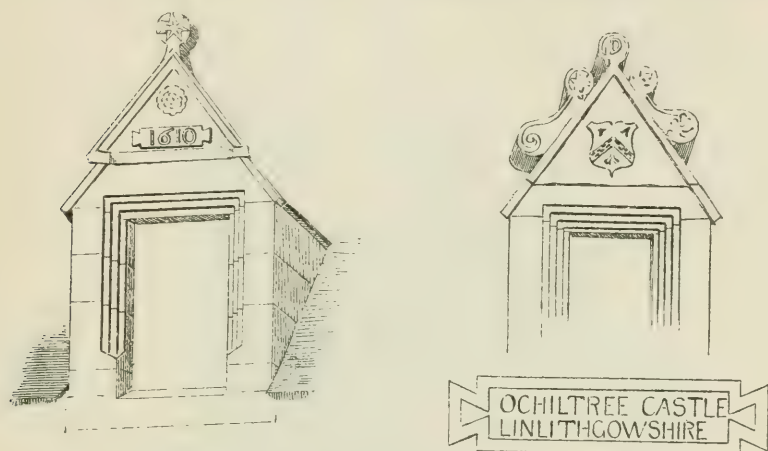


FIG. 594.—Ochiltree Castle. Dormers.

In the gablets of the remarkable doorway or porch at the west end there are the initials and arms of Sir Archibald Stirling of Keir (three buckles on a bend), and his second wife, Dame Grizell, second daughter of James, Lord Ross (cheveron chequé, with three water-buckets). Her arms occur again on one of the dormers (Fig. 594), while on another dormer is the date 1610.

The dormers and the doorway just described are part of the additions above mentioned, and serve to fix their date. The original part of the house may probably be about half a century older.

HODDAM CASTLE, DUMFRIESSHIRE.

The name of Hoddam is of ancient date in Scotch history. In 573, St. Kentigern, returning from Wales, was met by the King and his people at Hoddam, and there for a time fixed his See, which was afterwards transferred to Glasgow. The names of Bruce and Herries are associated with the Hoddam estate during the fourteenth and fifteenth centuries. In 1627 it was acquired by Sir Richard Murray from the sixth Lord Herries. It passed in 1653 to the Earl of Southesk, and in 1690 to the well-known family of Sharpe. It now belongs to Edward Brook, Esq.

The castle stands on the top of the steep bank (Fig. 595) which bounds the level holms of the river Annan on the south, about $3\frac{3}{4}$ miles from Ecclefechan, and about six miles from Lockerbie. It has been built on the L plan, the wing being carried up as a staircase tower

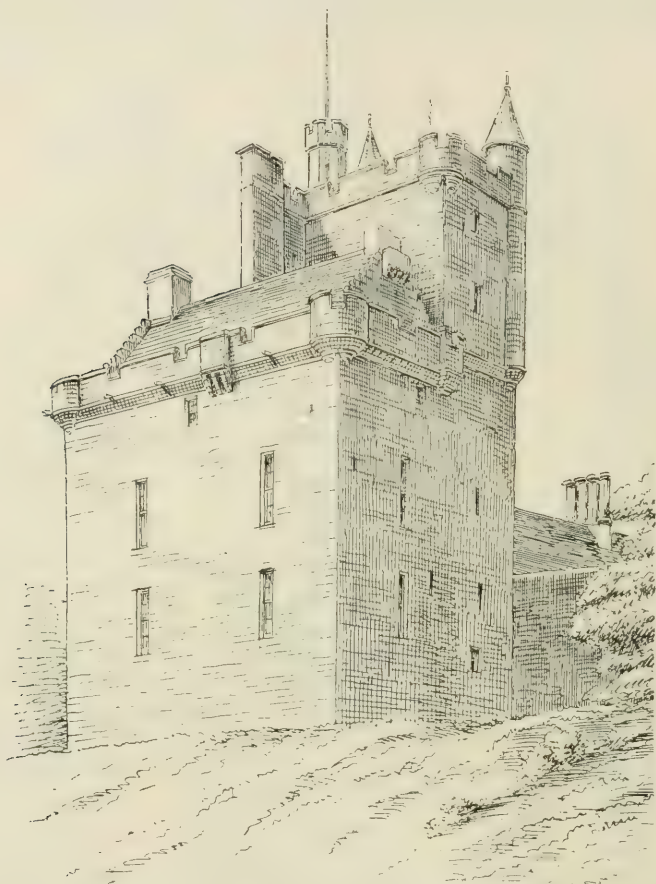


FIG. 595.—Hoddam Castle. View from the North-East.

(Fig. 596), and finished with a parapet and angle turrets like the tower at Pinkie House. The courtyard was until recently enclosed with a wall, strengthened with towers, but the building in the course of the present century has been greatly altered and added to, so that its original features are to a great extent obliterated.

The style of the tower, with its high angle turrets, indicates that the building, as it now meets the eye, belongs to the seventeenth century, when it passed from the Herries family to Sir R. Murray. But, as at Pinkie, the walls may belong to an older building which was altered at the above date. The archway shown on Fig. 596 is the modern entrance

to the courtyard. In front of this are seen the parapets of the bridge which crosses the ancient dry moat.

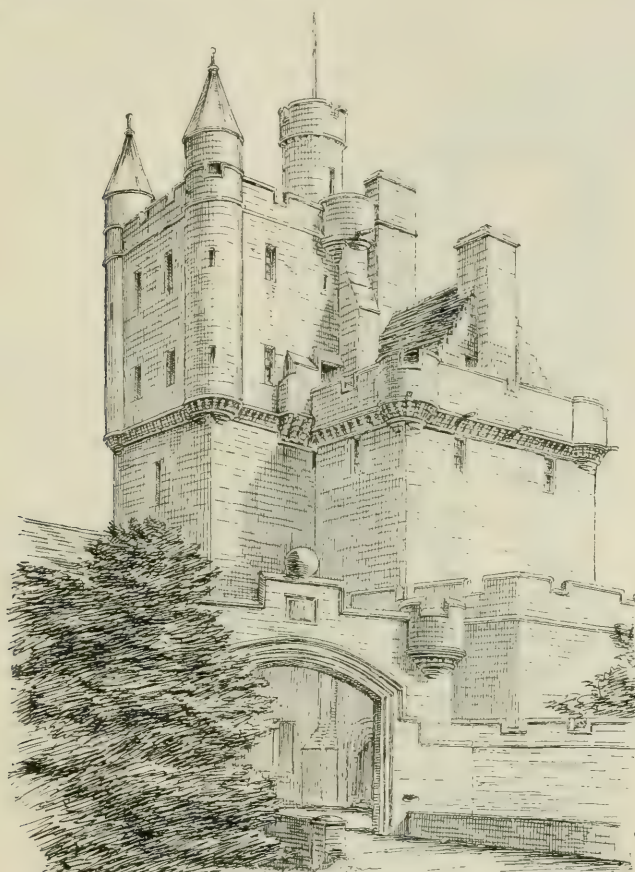


FIG. 596.—Hoddam Castle. View from the South-West.

MAR CASTLE, ABERDEENSHIRE.

This castle, famous as the scene of the raising of the standard of the Chevalier St. George by the Earl of Mar in 1715, stands on a rocky mound near the south bank of the Dee, and within a mile of the town of Castleton of Braemar.

Towards the close of Queen Mary's reign the Earl of Mar exchanged the lands of Monaltrie with the Farquharson's lands of Castletown, "and soon after the Earl had acquired the property he built the castle, and it was made a garrison for troops to keep the country in awe."¹

¹ *New History of Aberdeenshire*, by Alexander Smith, C.E., p. 397.

The plan of the castle (Fig. 597) shows the characteristic features of the period. It is built on the L plan, with round tower in the re-entering angle containing a good newel staircase. The ground floor has probably been little altered. It contains the kitchen (the large fireplace of which has been diminished in size) and a cellar adjoining. The other cellar in the wing has been divided at a later period to form an ammuni-

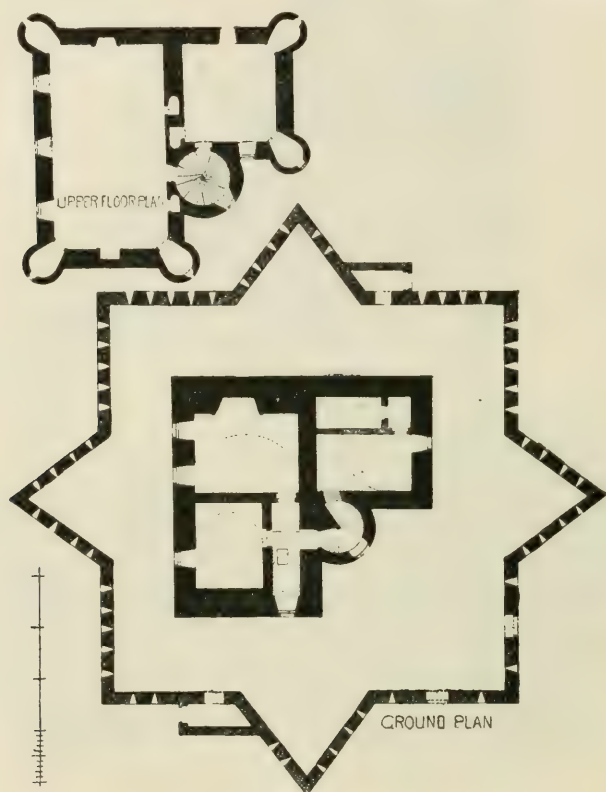


FIG. 597.—Mar Castle. Plans.

tion magazine. Under the entrance passage, as shown by dotted lines on the plan, is a small vaulted dungeon (12 feet by 6 feet 6 inches) entered from a hatch in the floor.

The castle was burnt by the natives, who expelled the garrison, and it remained in this state till 1715, when the Mar estates were forfeited. In 1748 the Government leased the castle from Farquharson of Invercauld, to whom it then belonged, for ninety-nine years, with fourteen acres of land around it, for £14 of yearly rent. "The castle was then repaired or rebuilt, and a rampart built round it, and for some years afterwards it was occupied by troops."¹

¹ Smith's *New History of Aberdeenshire*, p. 397.

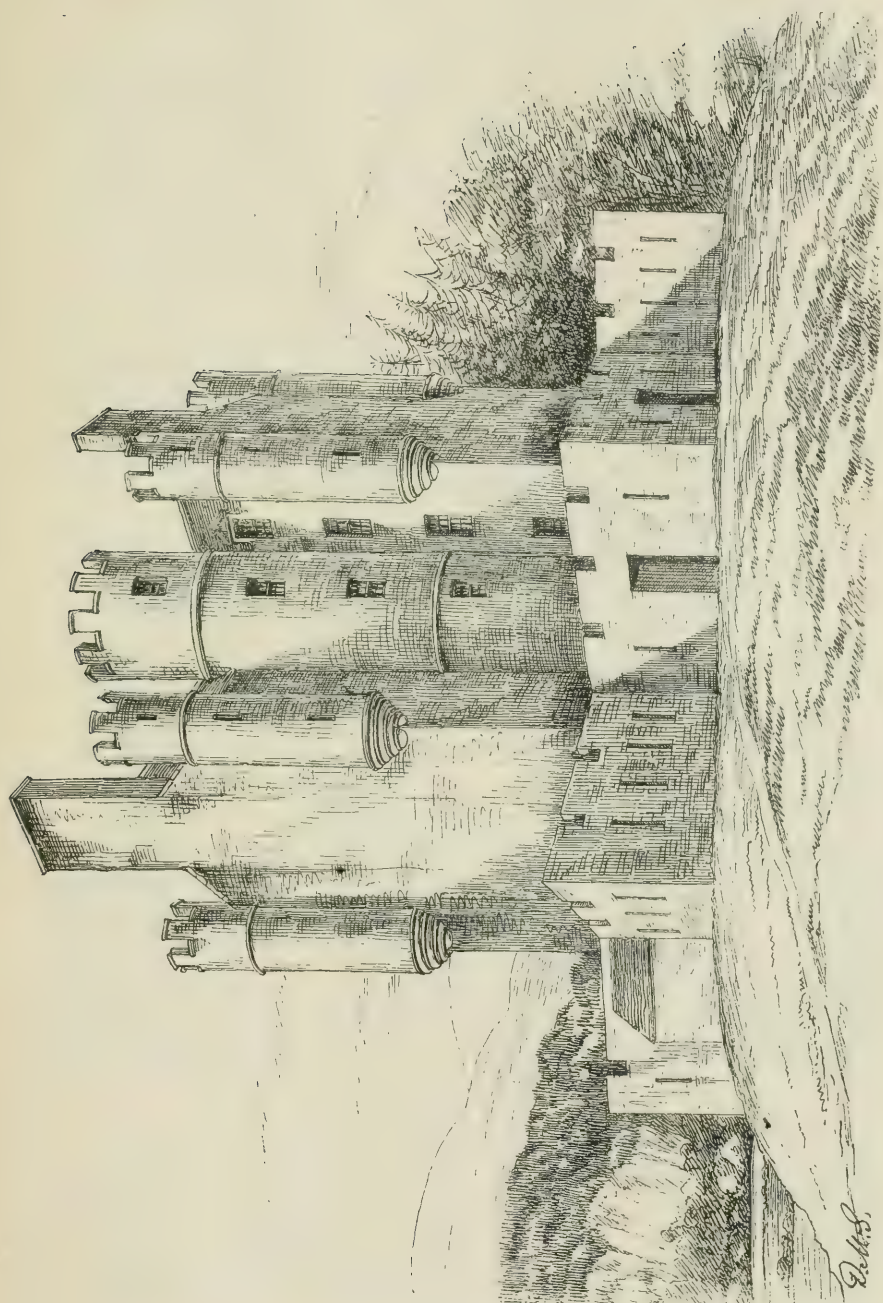


FIG. 598.—Mar Castle. View from the South-West.

The appearance of the castle (Fig. 598) quite corresponds with this description.

The burning seems to have destroyed the roof, but to have left the greater part of the walls uninjured. The upper part shows clearly that it has been restored in modern times, the tall angle turrets crowned with battlements being unknown features in Scotch Architecture.

At the same time the interior has been remodelled to suit a garrison, the hall (in the main building) and the rooms above it (see Plan of Upper Floor, Fig. 597) having been appropriated to the soldiers as barracks, while the wing seems to have been used as officers' quarters.

The wall which surrounds and encloses the castle is loopholed for musketry, and is built in the form of a star, so that every portion of the wall is defended and enfiladed by another portion. This design clearly belongs to the eighteenth century, and was no doubt built after the '45, when the castle was restored so as to contain a garrison which might keep the Highlanders quiet. We shall meet with other examples of this and similar arrangements having a like object.

FIDDLES CASTLE, KINCARDINESHIRE.

This castle, situated within a few miles of Dunnottar, was built by one of the Arbuthnots of that Ilk, a very ancient and powerful family in the Mearns. Sir Robert Arbuthnot, who lived in the time of James III. and James IV., and was greatly in favour with these kings, recovered the lands of Fiddes, which had been alienated from the family for two hundred years. There is a charter of Queen Mary of 1553 of the lands of Fiddes, etc., in favour of Andrew Arbuthnot, and the second son of Viscount Arbuthnot is designated Andrew Arbuthnot of Fiddes in the reign of Charles I.¹

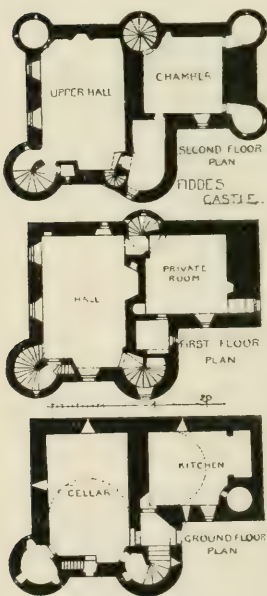


FIG. 599.—Fiddes Castle. Plans.

occupies the corresponding angle on the opposite side of the main

¹ Jervise's *Forfarshire*.

building, and a third is corbelled out from the first floor, on the north side. On the ground floor, which is vaulted, there is the usual arrangement of the kitchen and cellar, the latter with a private stair from the hall. This floor is defended with numerous shot-holes, arranged in the turrets so as to command every side.

The main staircase is 4 feet wide, and leads to the first floor only. On this floor are the hall (26 feet by 16 feet), and a private room with a small chamber off it over the entrance.

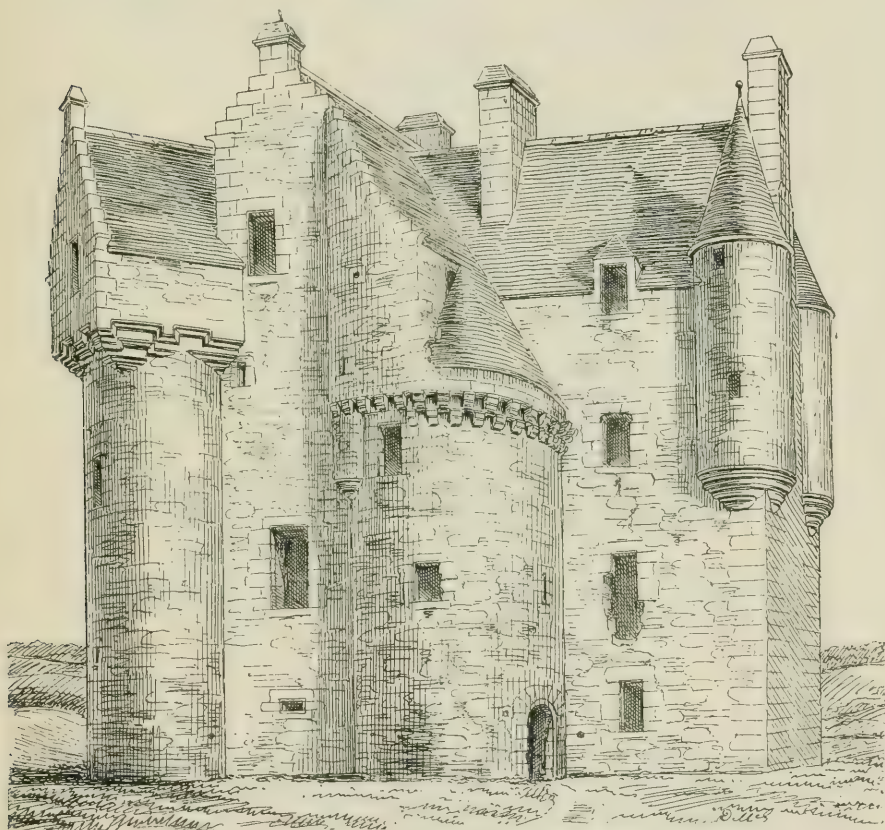


FIG. 600.—Fiddes Castle. View from the South-East.

From the hall a stair in the south-west tower leads to the second flat. The turret in the centre of the north wall also contains a stair leading to the upper floors. From the second floor a small stair is corbelled out next the south-east turret, which leads to the attic, and also gave access to a balcony or bartizan over part of the south-east tower (Fig. 600). This balcony (now roofed in) is a most exceptional feature. It was elaborately

corbelled out over the entrance door, and may have been useful for defence, as well as ornamental and agreeable.

The south-west tower and also the north turret are corbelled out from the circle to the square at the top story (Fig. 601), the label moulding of the northern counties being freely used. The corbelled angle turrets are two stories in height, which may be considered (along with several of the other features above referred to) as indicative of a date late in the sixteenth century or early in the seventeenth.

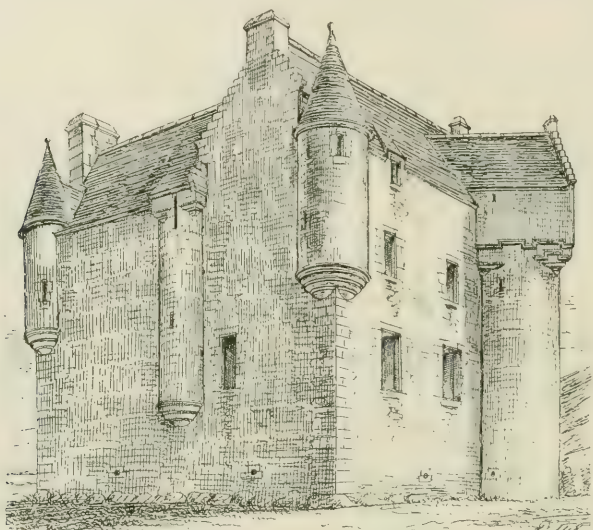


FIG. 601.—Fiddes Castle. View from the North-West.

A very small outlay would preserve this fine and unique specimen of Scottish Architecture, which is now fast falling into decay.

KILLOCHAN CASTLE, Ayrshire.

This is a good specimen of a mansion-house of the end of the sixteenth century. It is still inhabited by the proprietor, Sir Reginald Cathcart, the representative of a very old family in Ayrshire, the charter for Carlton (where the remains of the square peel tower of the Cathcarts still exist) being as old as the time of Robert I.

Killochan Castle, as the inscription over the entrance door informs us, was built in 1586 by "Ihone Cathcart of Carloun." It stands on a fertile haugh near the Water of Girvan, and about three miles from the town of that name.

It is designed on the L plan (Fig. 602), but with some modifications, the round tower at the south-east corner being very unusual. A reason

for this addition may be that the north wing is entirely occupied with

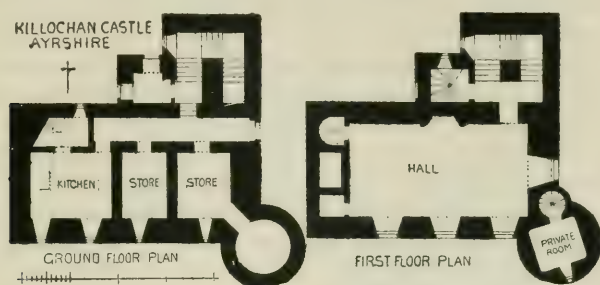


FIG. 602.—Killochan Castle. Plan of Ground Floor.

the main staircase, and there was thus no space for the introduction of a

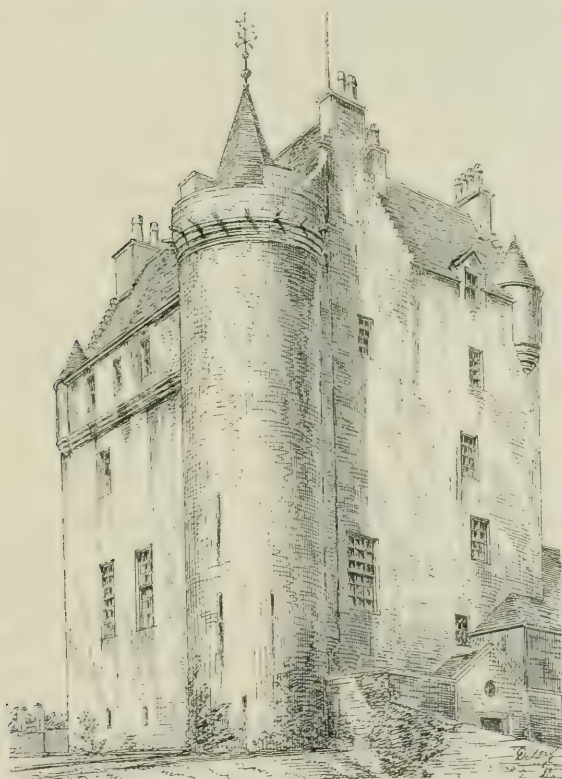


FIG. 603.—Killochan Castle. View from the South-East.

private room without some other wing being added. The basement is a few steps below the level of the ground on the north side, at which level

the entrance door is situated. This floor is vaulted, and contains the usual kitchen and cellars, with a passage and back door, the latter being an uncommon feature at that date.

The tower in the re-entering angle of the wing forms an entrance porch leading to a handsome staircase in the north wing, with square steps and landings 5 feet wide. This is an early instance of this form of staircase. The hall, 37 feet long by 20 feet wide, occupies the whole of the first floor, and no doubt the room in the south-east tower was the private room connected with the hall, although now cut off. There was a small service stair from the kitchen to the hall at the north-west angle.

The stair to the upper floors is contained in the central angle turret over the entrance porch, and there are rooms in the north wing over the main staircase. The arrangement of these staircases and entrance porch is one of the peculiarities so frequently introduced at this period. The small newel staircase corbelled out in the angle of the south-east tower is also continued to the upper floors and the roof. The upper floors are divided into numerous bedrooms. The parapet on the south side is unusually high, and the eaves of the roof are unbroken by dormers (Fig. 603). But this has been an alteration of a later date, when the eaves were adorned with the existing classic cornice.

The window at the roof on the east front shows the original style of dormer, such as the other windows of the upper floor no doubt all had before the alteration of the eaves above referred to. The continuous corbelling under the parapet of the south front and angle tower is a feature peculiar to the south of Scotland. It occurs at Crichton, Stanley, etc., but is never seen in the North, where the well-known key pattern corbelling was so universal about this time.

KIRKHILL CASTLE, COLMONELL, Ayrshire.

This house, near the village of Colmonell, in South Ayrshire, is in the same district as Killochan, and is in

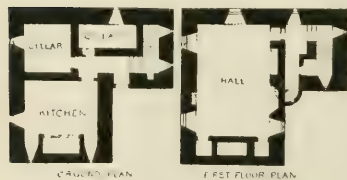


FIG. 604.—Kirkhill Castle. Plans.

some respects similar in plan. The ground floor (Fig. 604) contains the kitchen and two cellars. The staircase occupies the wing as far as the first floor, and the steps and platts are square and easy. The first floor landing leads to the hall, and also to a small newel staircase corbelled out in the angle which conducts to

the upper floors. The hall is 26 feet 6 inches by 17 feet. It has the usual small closets on each side of the kitchen vent, and an arched recess in the wall next the fireplace. Fig. 605 gives a view of the castle from

the south-west, showing the usual corbelled angle turrets and crow-



FIG. 605.—Kirkhill Castle. View from the South-West.

stepped gables. The date, 1589, is carved over one of the large windows. It is now the property of Mrs. Farquhar Gray.

INCHDREWER CASTLE, BANFFSHIRE.

A castle of the Ogilvies, situated on high ground about three miles

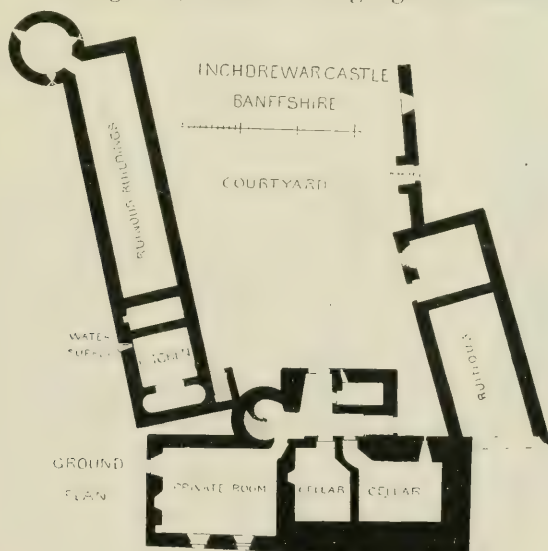


FIG. 606.—Inchdrewer Castle. Plan of Ground Floor.

south of Banff. In the middle of the sixteenth century the estate was acquired from the Curror family by Sir Walter Ogilvie of Dunlugas, or his son Sir George. Both Sir Walter and Sir George availed themselves of the troubled times of the Reformation to add to their possessions. Sir George, in 1557, also acquired the Boyne estate, and, as we have seen, he probably built the castle of Boyne. It is not unlikely that Inchdrewer was also to a large extent remodelled and enlarged by him.

One of his successors was created Lord Banff in 1642, and made Inchdrewer his chief residence. In 1713 the castle was destroyed by fire, and the then Lord Banff perished in the flames.

The castle now belongs to Sir R. J. Abercromby of Birkenbog, a descendant of Lord Banff.

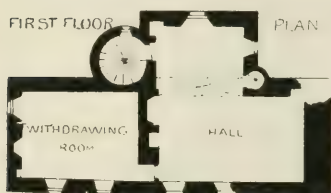


FIG. 607.—Inchdrewer Castle.
Plan of First Floor.

Inchdrewer Castle consisted originally of the L-shaped tower with thick walls on the east side of the courtyard (Fig. 606), the entrance door being in the re-entering angle, and the staircase to the first floor in the west wing. On the

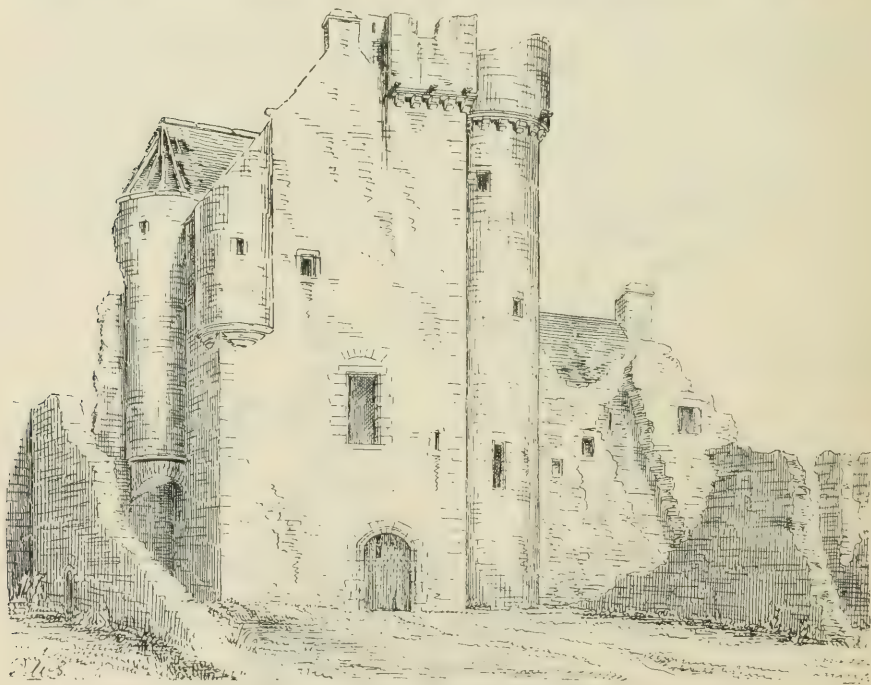


FIG. 608.—Inchdrewer Castle. View of Keep from the Courtyard.

first floor the hall would occupy the main building, and the staircase and

landing the wing (Fig. 607). From the landing a small newel staircase in the angle, partly corbelled out, led as usual to the upper floors. This staircase still exists. In the latter half of the sixteenth century the whole castle has been remodelled and greatly enlarged. The door of the old tower was then altered to the west, so as to front the courtyard; the old staircase being removed and a new staircase erected in a round tower built to the south (Fig. 608). The hall was enlarged by throwing the west wing into it; the central wall being removed and the upper portion carried on an inserted arch, which still exists. At the same time a long range of buildings was erected on the south side of the courtyard, and another range on the north side. Probably the west side was occupied with the principal entrance gateway. The small doorway in the north wall may have led to the gardens, etc. The south range contains a kitchen on the ground floor, and the remainder is so ruinous that the apartments are indistinguishable. There is an outer stair at the east end leading to an upper floor over the kitchen, which probably contained the private dining-room and drawing-room, bedrooms, etc.

The projecting tower at the south-west angle of the courtyard has shot-holes, each provided with three openings, similar to those at Tolquhan and elsewhere. There was probably a similar tower at the north-west angle of the courtyard. The wing filling up the south-east angle seems to have been added at a later period in order to give additional accommodation.

MACLELLAN'S HOUSE, KIRKCUDBRIGHTSHIRE.

This fine example of sixteenth-century architecture is situated in the town of Kirkcudbright, on the left bank of the river Dee. The house is roofless, but its walls are quite entire, and it could easily be made habitable. It is worthy of being better taken care of than it is at present. If roofed in so as to protect the walls from the weather, the building would last for a very long time, and there are many purposes in a town like Kirkcudbright, such as a local museum, to which it might be adapted. With the exception of the portion shown in Fig. 609, the whole building is a mass of ivy, giving it the appearance of a huge haystack, of a green instead of a yellow colour. Fortunately this little bit is still visible, otherwise a very vague idea could be formed of the character of the details of the architecture. The view from the south-east (Fig. 610) was made with considerable difficulty with the aid of the plans, and by sketching here and there any part which was visible, and climbing where necessary to get a sight of the details.

The building may be described generally as of the L plan (Fig. 611), with a projecting tower or wing at the south-west corner, and a double projection at the re-entering angle. The latter is an unusual feature, and

is probably unique, or nearly so, in Scotland. The single square projection is frequent, as at Balvaird, Dalcross, etc., also the round tower is often met with ; but in none of the examples shown in this work do we meet with a double projection. In other respects the general disposition of the place is not unlike that of Elcho and Kellie.

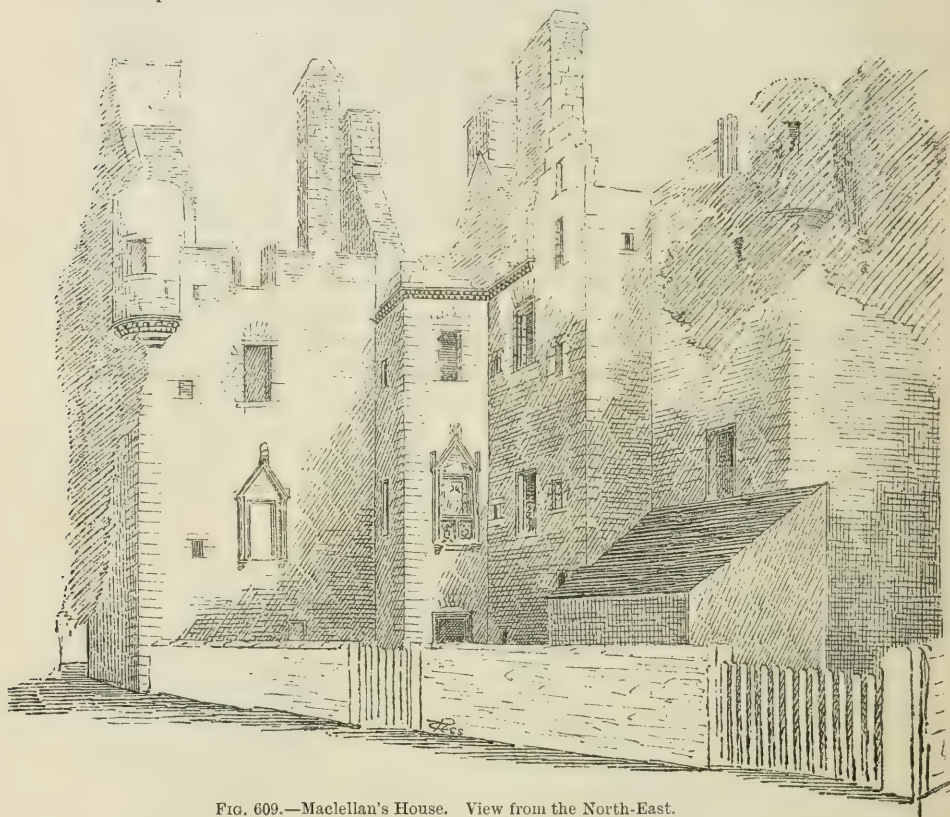


FIG. 609.—Maclellan's House. View from the North-East.

The house consists of four stories, with an attic in addition in the south-west tower, and in part of the north end of the house. The whole of the ground floor is vaulted, and is about 9 feet high. It has no internal communication with the upper floors except by a door, now built up, adjoining the main entrance doorway. This peculiar arrangement for cutting off the ground floor from the upper floors explains the use of the double break in the re-entering angle. The doorway leading into the circular staircase, shown on the ground floor in the south-west tower, is built up, so that this part of the plan is conjectural, but the position of the passage, which apparently led to the staircase, seems to indicate that the steps descended to this level. It would be useful as a service stair to the great hall from the kitchen and cellars.

The kitchen is in the east end of the ground floor, with a separate door to the outside. There is a service window into the passage, beside the kitchen door, and at the corner of the passage will be seen on the plan a small diagonal opening with a square corner support, the purpose of which is not clear. The kitchen fireplace is about 14 feet 6 inches by 7 feet, and has a window at one end. At the north end of the building

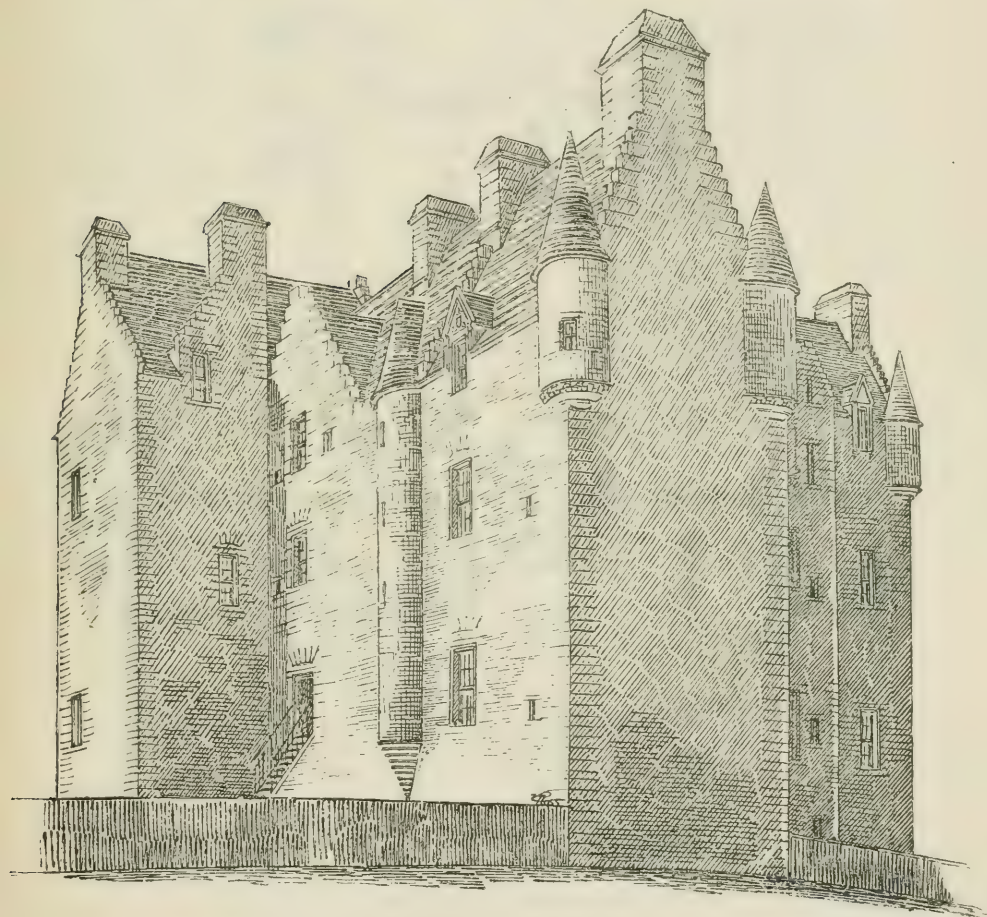


FIG. 610.—Maclellan's House. View from the South-East.

is a so-called ice-house, down a few steps, and outside the ice-house is the well. Opposite the entrance door a straight flight of steps leads to the first floor. On the right hand is the great hall, 42 feet 8 inches long by 19 feet wide, lighted by four windows, one of which is deeply recessed in a wall 11 feet 6 inches thick. The fireplace on the east side of the

hall is 10 feet 7 inches wide, with a huge stone lintel in one piece. At the back of the fireplace a spy-hole opens into a little closet, entering off the landing of the principal staircase, from which the proceedings in the hall might be secretly observed. We have seen in other houses similar contrivances for privately reconnoitring the ongoings in the principal apartments of a house. This floor also contains three good apartments,

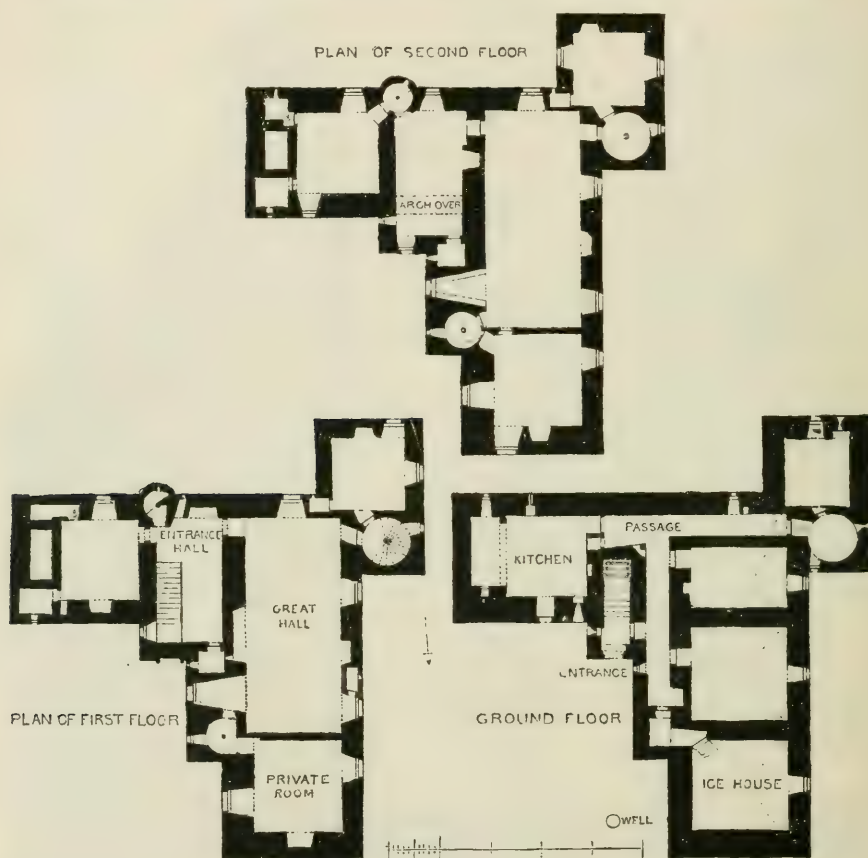


FIG. 611.—Maclellan's House. Plans.

one being the private room, entering from the hall, and the others being probably bedrooms. On the upper floors the house is divided on plan into three parts, served by three wheel stairs, all of which begin on the first floor, separate entrance doors being thus provided to all the rooms. In addition, however, the rooms communicate through each other, there being no passages in the upper floors. The withdrawing-

room is situated over the hall, and is of the same size, having access by two of the wheel staircases.

The apartments reached by the stair entering off the window in the deep recess in the great hall seem to have been the private chambers of the lord and lady of the house and their family, and the other portions of the house may have been reserved for guests and domestics. There were altogether eighteen or twenty rooms.

Over the entrance door there is a large and ornamental panel, divided into three compartments, of which a sketch is given (Fig. 612). In the lower compartment are the arms of Sir Thomas Maclellan and his wife, Dame G. Maxwell, and in one of the compartments, above the shield, are the letters C. M., 1582, the date of erection, and beneath the shield can be made out the letters

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The window to the right of the panel in the sketch (Fig. 612), and also seen in the view from the north-east (Fig. 609), is in a somewhat similar style, and is ornamented with the revived dog-tooth enrichment, so characteristic of this period. The other window, with parapet above, is from the northmost of the two projections in the re-entering angle.

The builder of this house was Sir Thomas Maclellan of Bombie. He was of a family once prominent in the neighbourhood, but not now represented in the locality. The house stands on the site of the convent of Greyfriars, which, being in ruins, was in 1569 granted to Sir Thomas, and, as we see by the date over the doorway, it was twelve years later before the building was in progress. It is said by local authorities that only a few of the rooms were ever completely finished, or rendered fit for habitation, and that it has been roofless since 1752. Sir Thomas was Provost of Kirkcudbright, and died in 1597.

Immediately adjoining the house, to the south-east, is a small aisle and transept, now used as a school, containing a monument to Sir Thomas and his wife. This building formed a part of the old church, taken down during this century, and, being on the site of the Greyfriars monastery, it is quite possible that part of the old buildings may be incorporated in its walls, although the main structure is evidently of a far later age.

The monument is shown in Fig. 613. The semicircular arch with its quasi-Gothic mouldings, and dog-tooth enrichments, have been frequently mistaken for old arch stones belonging to the monastery; but they are not so. The whole monument is of one period, and shows in all its details the mixture of Gothic and Classic forms so prevalent at

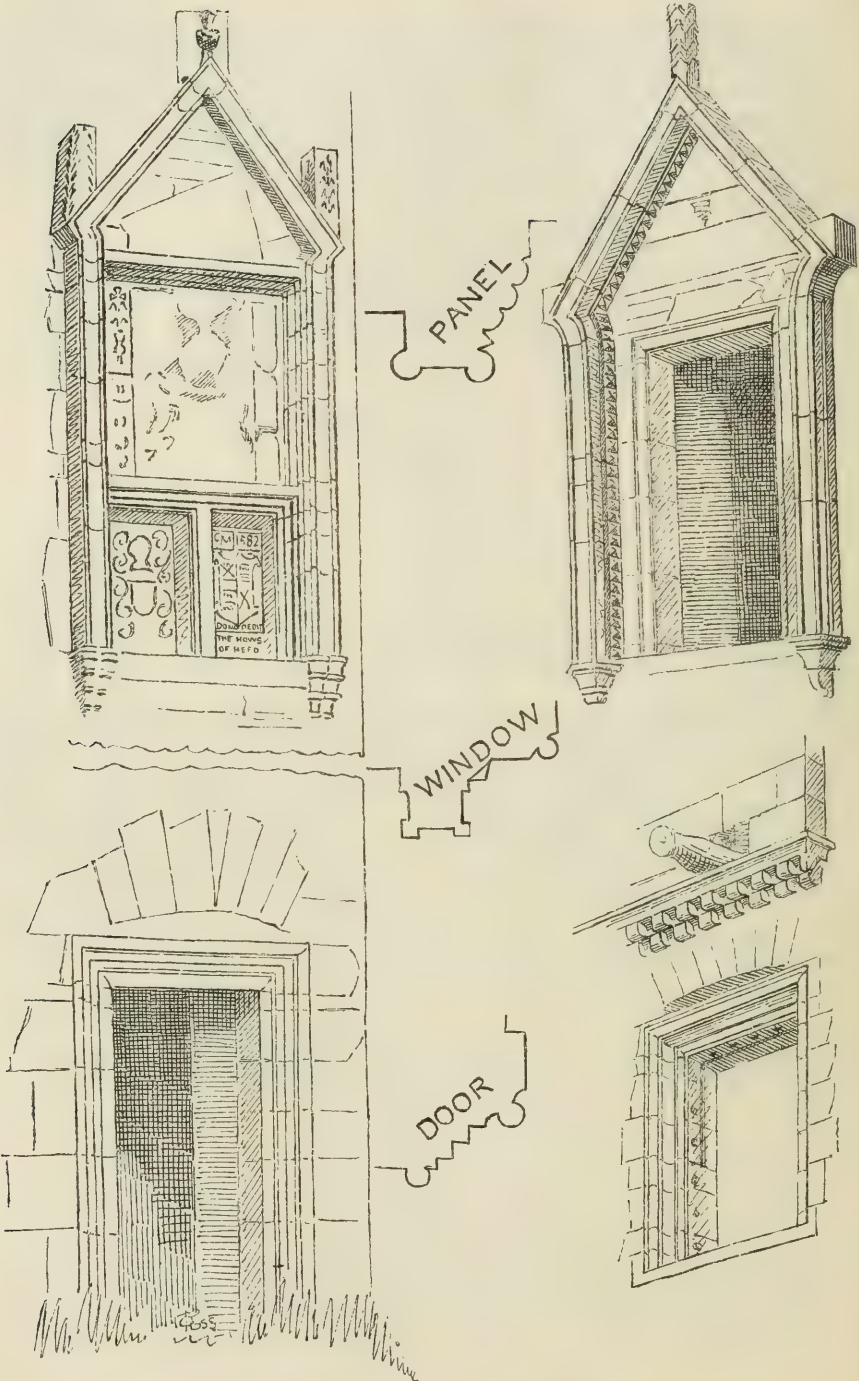


FIG. 612.—Maclellan's House. Details.

this time. In the spandrel above the arch are two heads, undoubtedly

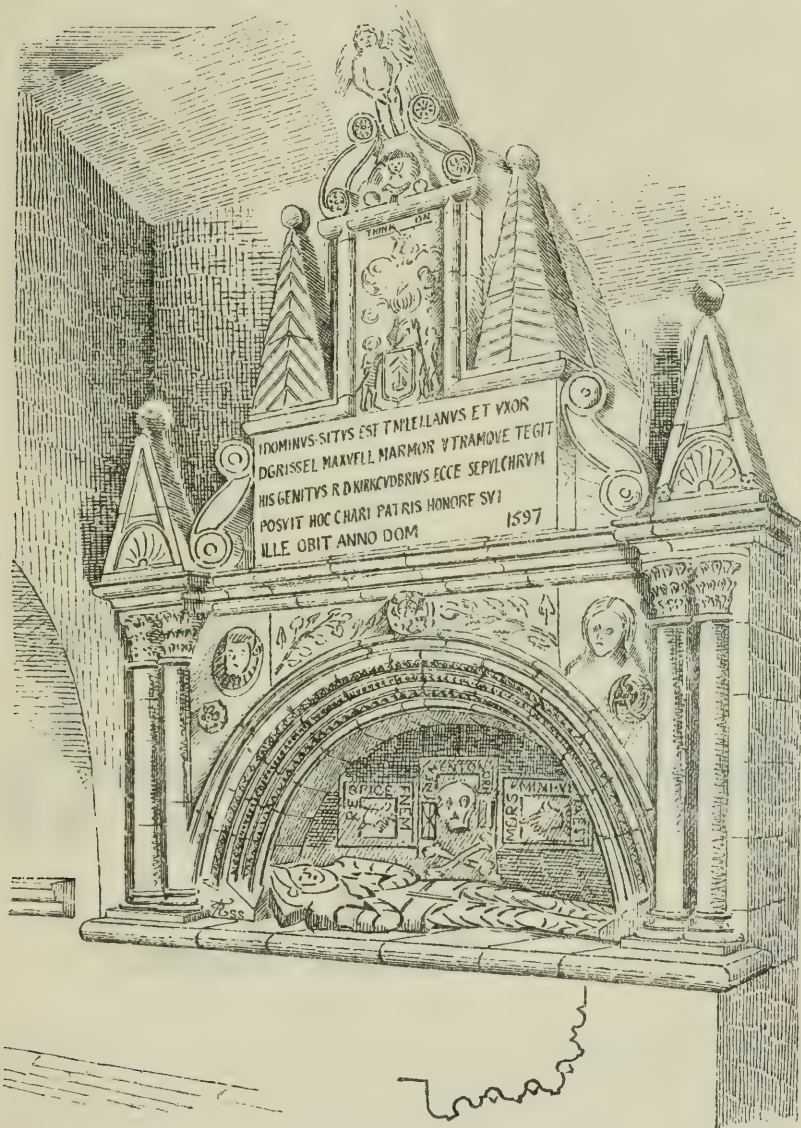


FIG. 613.—Maclellan's Monument.

portraits of Sir Thomas and his wife. The Latin inscription may be translated thus: "The Lord Thomas M'Lellan and his wife, Dame

Grissel Maxwell, are laid here, and marble covers both. Born of these, R. D. Kirkcudbrius has erected this tomb in honour of his dear father. He died in the year of our Lord 1597." Above this are the Maclellan arms, with a ship, the seal of the burgh, and at the top of the panel a crest, with the Maxwell motto, "Think on," the whole being surmounted by a cherub bending forward to accommodate itself to the slope of the roof, into which the figure is slightly recessed.

FERNIEHERST CASTLE, ROXBURGHSHIRE.

Fernieherst Castle is situated in the valley of the Jed, two miles up the stream from Jedburgh. It is a charming example of a Scottish mansion of the end of the sixteenth century. Although it occupies the site of an older castle, the scene of constant warfare and bloodshed during the previous century, and down to within thirty years of the present foundation, the building exhibits no features of the old fortified

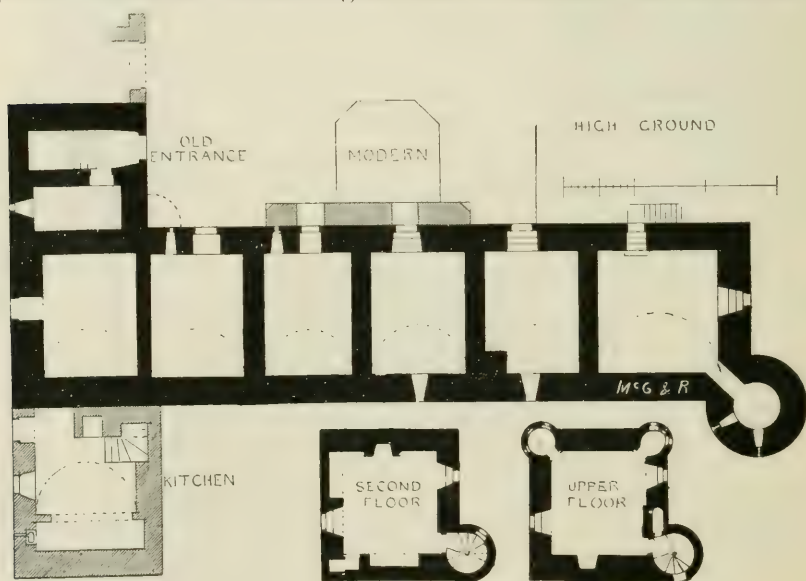


FIG. 614.—Fernieherst Castle. Plan.

keep or stronghold, except it may be in a shot-hole here and there in its ornamental turrets. In one of the panels over the doorway are the letters A. K. (Andrew Ker) and the date 1598. About fifty years before this the old castle, then in the possession of the English, was besieged by the French, under the command of Monsieur D'Essé, in the interest of Ker of Fernieherst, and, after a desperate resistance, it was taken, most of the defenders being put to the sword. In 1570 the castle was laid in ruins by the Earl of Sussex, and the following year it was completely destroyed by Lord Ruthven.

The present house, which is all of about one age, is on the L plan (Fig. 614), but it is of an unusual length, and may possibly have been intended to form part of a courtyard. The part of the top limb tinted black is the most important, and probably the oldest portion, and contains the fine entrance doorway (Fig. 615), and a straight staircase to the first floor, the upper floors being reached by the wheel stair in the angle turret (Fig. 616). This part may be described as being in a state bordering on ruin. Although yet entire, the ivy has it in its deadly embrace, and with the consequent dampness, the masonry in several places outside and inside is in a very unsatisfactory state, while most of the characteristic wood panelling round the walls of the rooms either hangs in loose fragments, or has entirely disappeared.

The old kitchen, forming the other part of the top limb, is at the north-west corner, and although shown by hatched lines on the plan, it was probably built about the same time as the house. It is vaulted, and contains a fine arched fireplace, with a stone drain and a service staircase, now built up. There were evidently rooms above the kitchen, which have now disappeared, and adjoining it at the west end are old offices, now used as cottages.

The long wing of the house is still inhabited, having a most incongruous entrance in the centre, which cuts the building into two portions. The ground floor consists of a series of vaulted cellars, and the upper floors contain the living-rooms, entering off each other in the usual way in houses of this age. On the first floor of the round tower, adjoining the southmost room, there is a small circular apartment called the library. In this room is the beautiful wooden ceiling shown by Fig. 617, which, we are sorry to say, is in a most deplorable state of ruin. It is by no means in the perfect condition shown in the sketch, which, however, may be relied on, as representing the ceiling as it actually was. Enough remains to indicate the complete design. Several of the moulded ribs have fallen

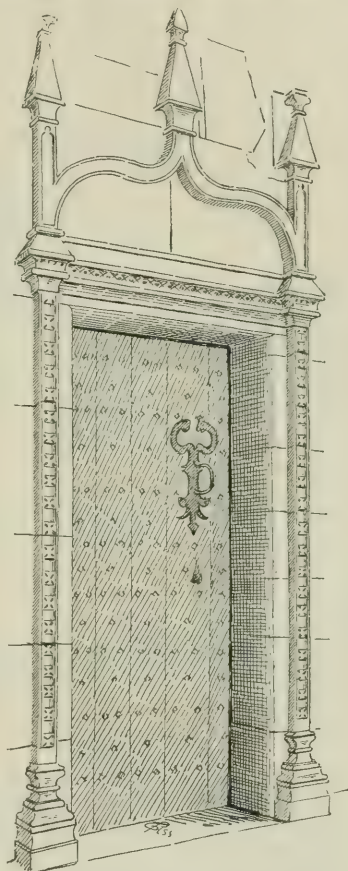


FIG. 615.—Fernieherst Castle.
Entrance Doorway.

away, as well as the boarding to which they are attached, and owing to the failure of many of the supports, and to the absence of most of the

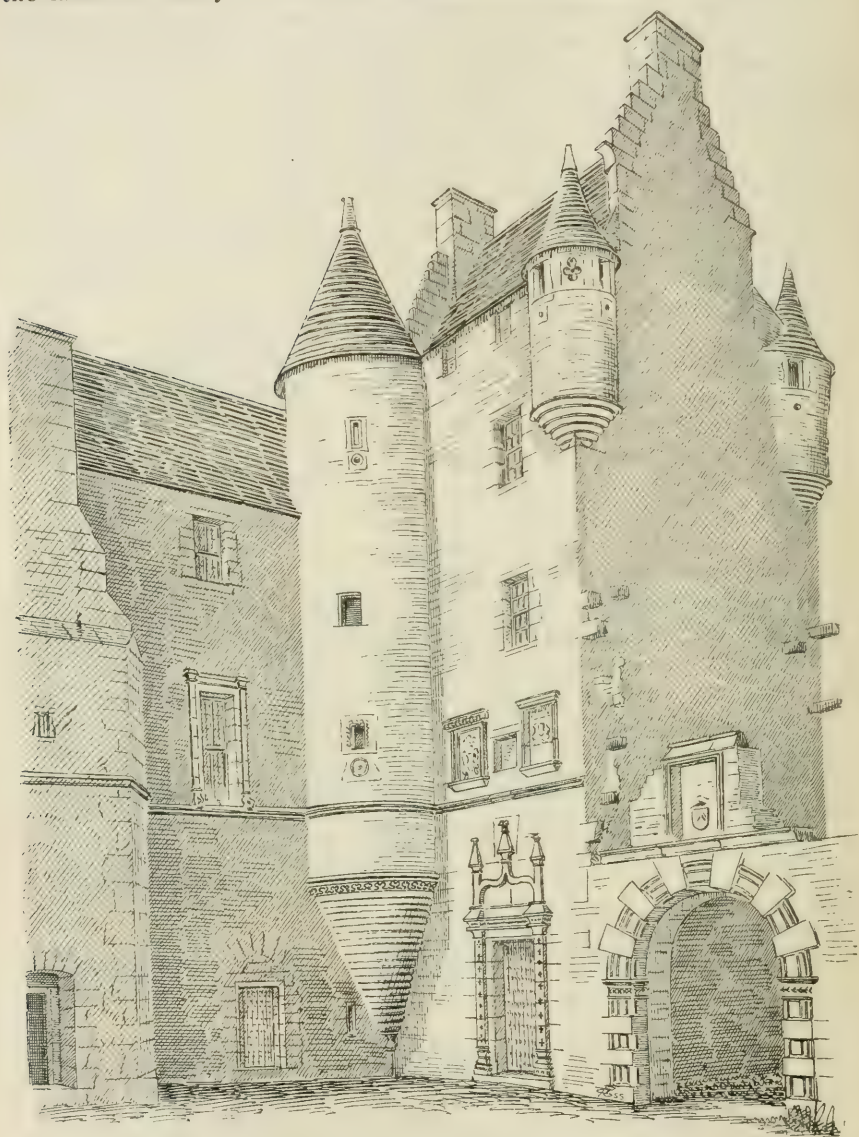


FIG. 616.—Fernieherst Castle. View from the South-East.

wall lining, the whole is in such a threatening condition that it may fall any day. As but little of this kind of work remains in Scotland, this is

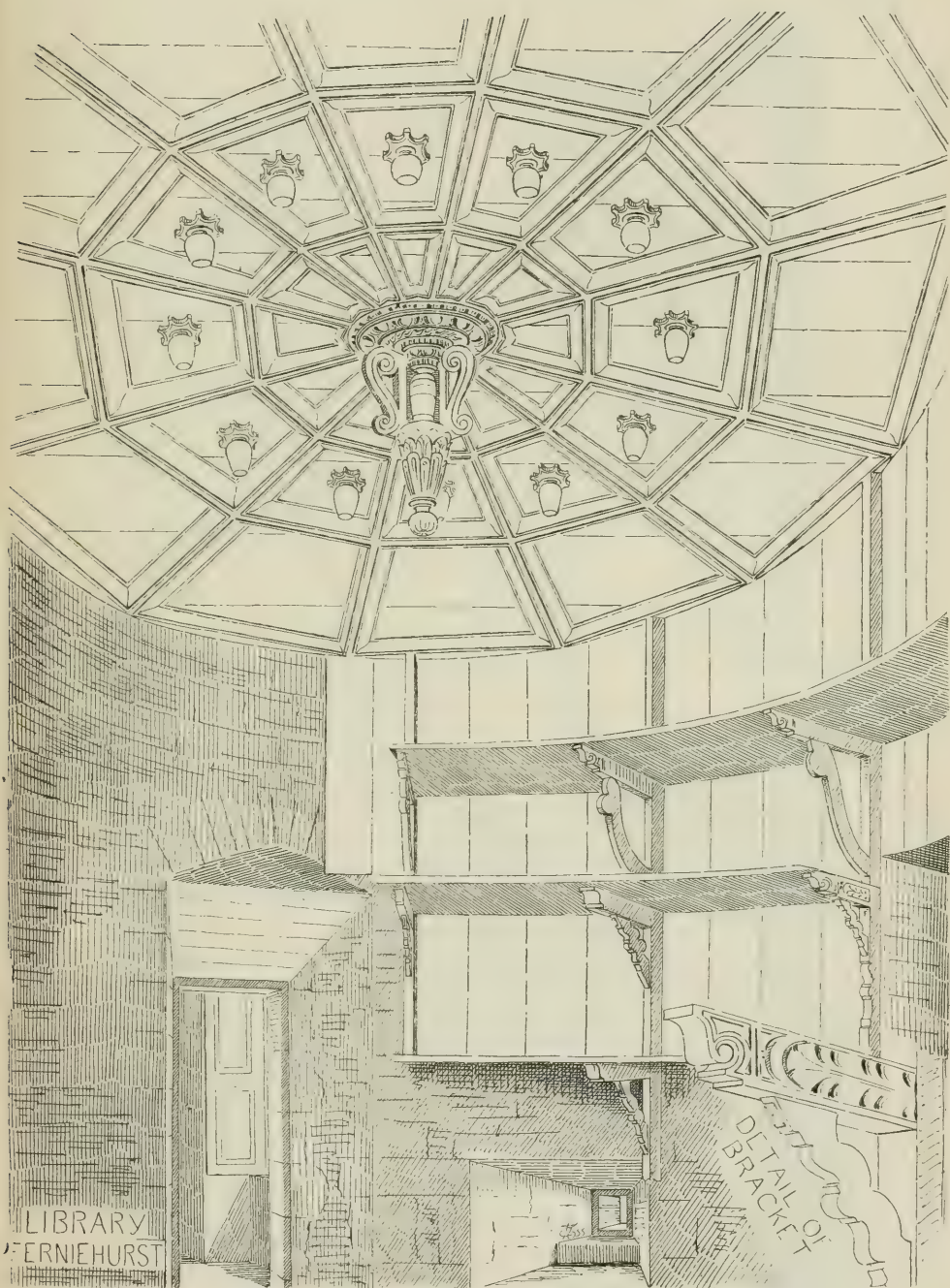


FIG. 617.—Fernieherst Castle. Ceiling of Library.

much to be regretted. Although this is but a small apartment, it has

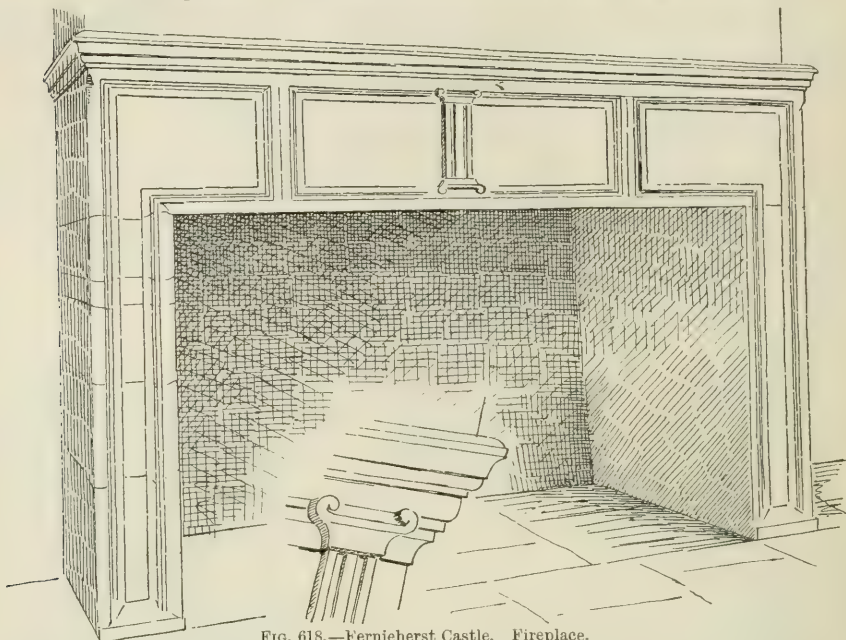


FIG. 618.—Fernieherst Castle. Fireplace.

been fitted up with the most fastidious taste and care. The brackets supporting the book-shelves have been beautifully moulded and carved, as shown by the sketch in the corner. The apartment measures only 7 feet 6 inches in diameter, but having been lighted by three windows, a little extra space was gained by these recesses in the thick walls. Besides the windows there are two shot-holes. The height from floor to ceiling is 10 feet, and the length of the central pendant is 20 inches. The south room, adjoining the library, is panelled in wood, and the room entering off this, and comprising the space of the two next cellars on plan, has been the principal hall, with the large fireplace shown in Fig. 618. This apartment is used as the modern kitchen. Several of the windows in this wing have fanciful architraves and caps to the outside, of which a specimen is shown (Fig. 619).

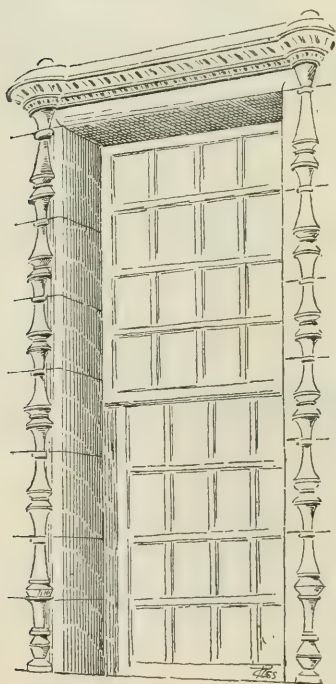


FIG. 619.—Fernieherst Castle.

The fine arched gateway (Figs. 616 and 621) adjoining the tower to the east is a little later in date than the main

building, and evidently led to offices, now in ruins. Immediately to the



FIG. 620.—Fernieherst Castle.

south of the house is a long narrow building two stories high, designated

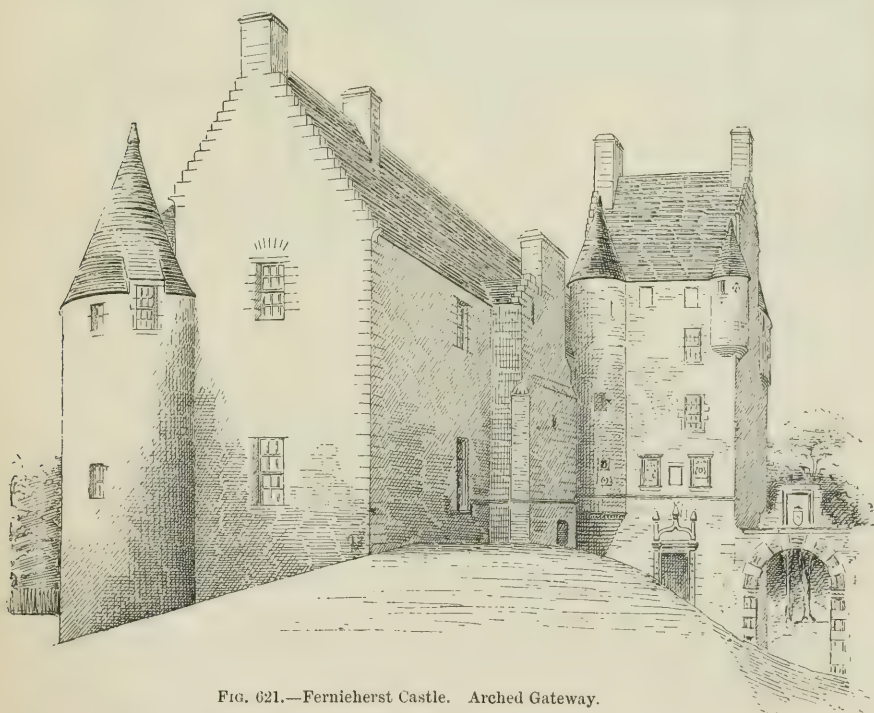


FIG. 621.—Fernieherst Castle. Arched Gateway.

the chapel, but now used as a stable, having a highly ornamented doorway, with a window on each side. This structure dates from the seventeenth century, the details (illustrated in Fig. 620) resembling those of the arched gateway at the house just referred to.

TORWOODHEAD CASTLE, STIRLINGSHIRE,

A mansion, situated on the top of a low hill about two miles north-west from Larbert, and surrounded with some scant remains of what is called the Caledonian Forest (Figs. 623 and 624).

This building is of a very plain and simple design externally, and is given as an example of a Scottish mansion of the seventeenth century erected after the angle turrets had been dispensed with. It is on the L plan (Fig. 622), but the arrangement of the entrance door and stair-

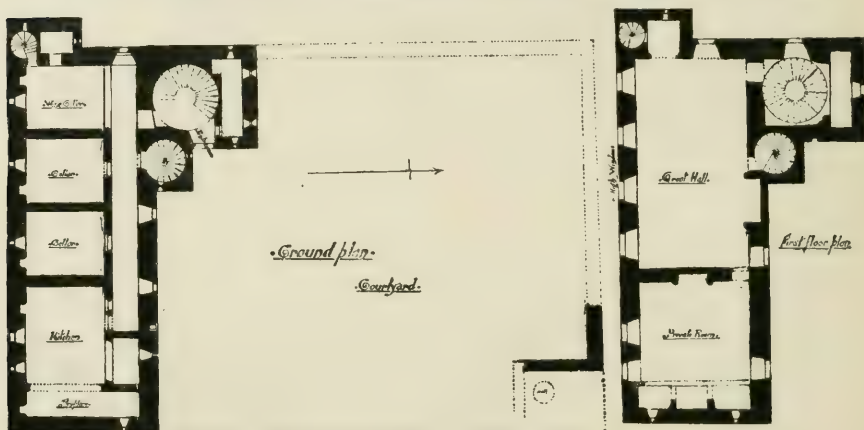


FIG. 622.—Torwoodhead Castle. Plans.

cases is somewhat peculiar. The old plan of the turret in the re-entering angle containing the staircase is preserved. The entrance door, however, is not, as usual, in this turret, but in the wing adjoining, which contained a wide circular stair to the first floor. The panel for the arms over the door is well designed. The small guard-room, with shot-holes, next the principal stair, still remains, as well as the partition walls of the basement, which is vaulted and divided into kitchen and cellars, lighted with small loops, one of the cellars having the invariable stair from the hall. The kitchen has a trough for water-supply. The stair in the turret would be used as a service stair to the hall. The first floor contains the great hall and private room. The two central windows of the hall are kept high up from the floor, probably to allow of a handsome sideboard being placed against the wall under them.

The buildings have at one time extended along the west and north

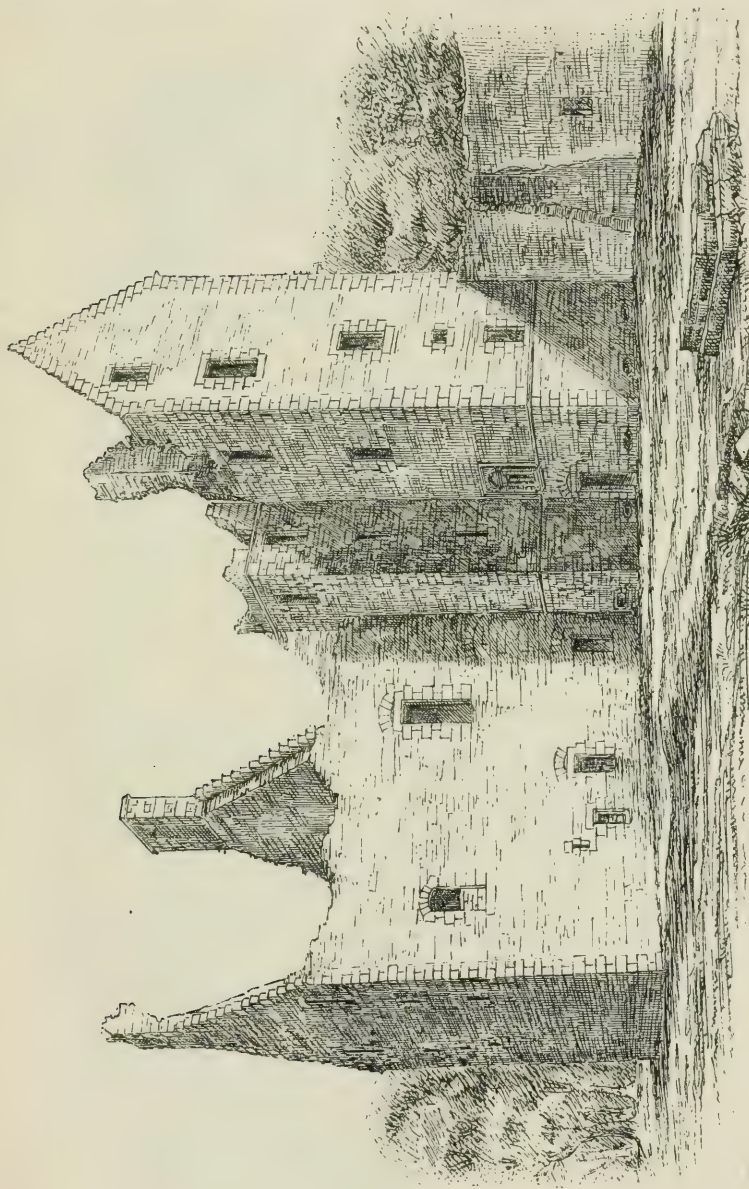


FIG. 623.—Torwoodhead Castle. View from the North-East.

sides of the courtyard, but they are now demolished, some remains of fireplaces and windows alone being visible. The well still exists at the

north-east angle of the courtyard, and has apparently been enclosed in a building.

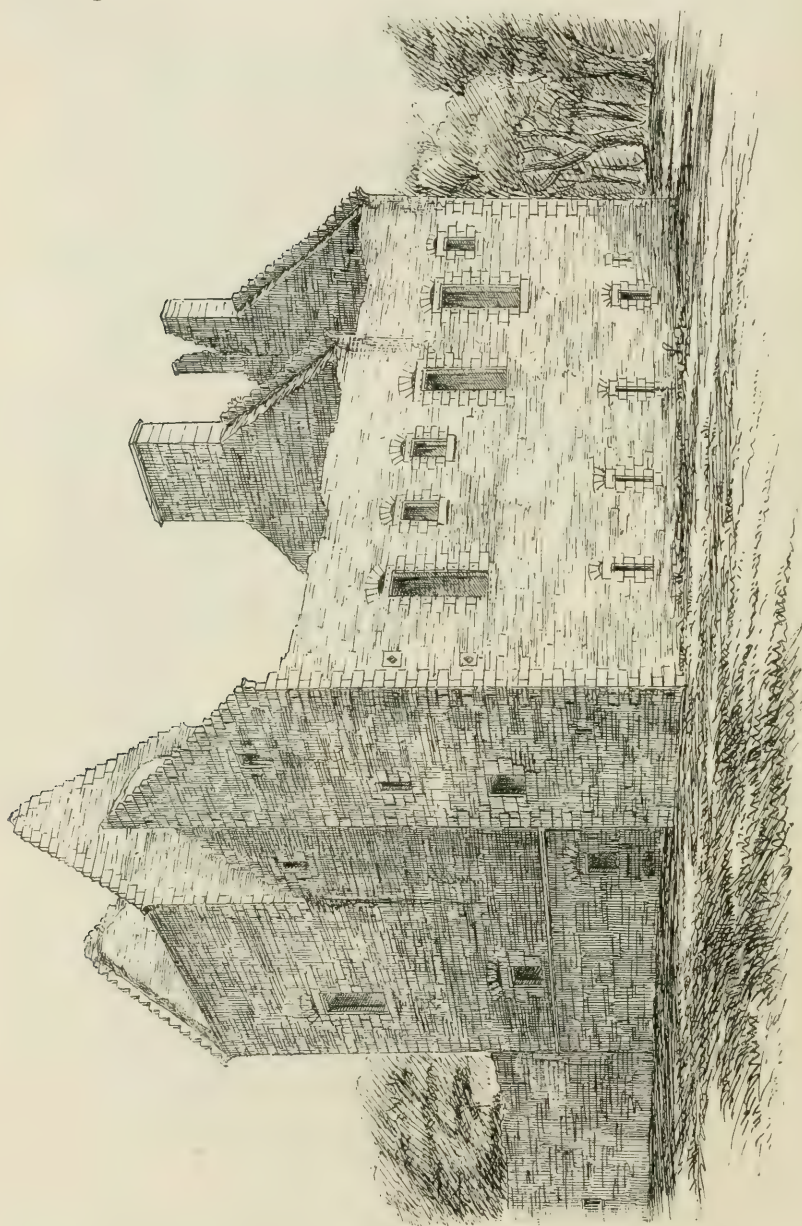


FIG. 624.—Torwoodhead Castle. View from the South-West.

The history of Torwoodhead is obscure. It belonged to the Baillies of Castlecary, one of whom became Lord Forrester, by the resignation in

his favour of Lord Forrester (created 1633), whose daughter Baillie had married. It is now the property of Colonel Dundas of Carronhall.

KNOCKHALL CASTLE, ABERDEENSHIRE.

Knockhall Castle, in the parish of Foveran, is situated near the mouth of the river Ythan, here a small tidal creek winding its way through bare treeless sandhills.

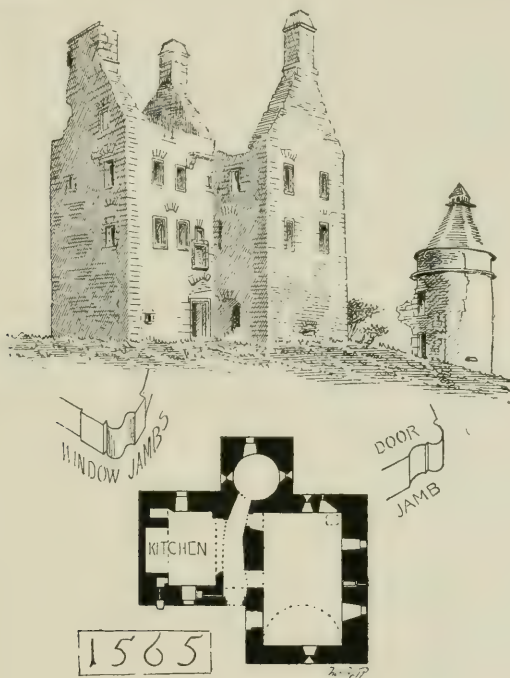


FIG. 625.—Knockhall Castle. Plan and View.

The castle is of the L shape (Fig. 625), with a projecting staircase tower on the north side. Right opposite this, in the re-entering angle of the wing, is the entrance doorway, between which and the staircase there is a passage of communication. Entering off the passage, on the left hand, is the kitchen, with its fireplace, sink, and drain. The other wing comprises one large apartment, also provided with a sink and drain (the partition dividing it at present being modern). Both apartments are

vaulted, provided with gun-holes, and lighted with small windows, while the doorway is secured with a sliding bar.

There are two full stories above, entering off the staircase, and the attic story is reached by an inside stair, the main staircase, as usual, being converted into a room on the top story. None of the upper floors remain, and the stairs are entirely demolished. Nearly all the rooms are provided with garde-robes.

On the lintel of the entrance doorway is the date 1565, probably that of the original erection, and above the lintel are two empty panels. Over these, at the eaves level, there is a projecting stone shelf, supported at one end on a corbel, and fixed into the wall at the other end. This shelf is in the position usually occupied by the hoarding in earlier castles for defending the door, but in this instance it is not apparent how the inmates could get access to it, nor how their persons could be protected; so that it is probably nothing more than a resting-place for the pigeons, whose dovecot is situated nearly opposite.

It is important, as showing the connection between the date of a building and its style, to note that the window rybats have a raised back fillet rounded on the angle of the ingoings. The date above mentioned as being carved on the lintel of the entrance door is in this case misleading. From the raised fillet round the windows, the deviation from the traditional L plan in the position of the staircase, and the character of the building generally, we have no doubt that it was reconstructed late in the seventeenth century.

The castle has had an enclosed courtyard towards the south. At a distance of 26 feet to the south-east will be seen on the plan and view a round tower, which fortified the south-east angle of the enclosure. It is about 14 feet in diameter, with shot-holes on the vaulted ground floor, and is entered by a narrow door from the courtyard. Over this door is the entrance to the upper floor, which contains the dovecot already referred to. A narrow stone shelf runs round the cot a little below the roof. The start of the courtyard walls is seen on either side of the door. This tower, with its dovecot, is similar in position and purpose to the one at Craigmillar shown in connection with that castle.

Knockhall belonged to the family of Udny, whose fine castle of that name (Udny) is about ten or twelve miles distant to the west. In the *New History of Aberdeenshire*, we are informed that in 1639 Knockhall was taken by the Earl Marischal on the part of the Covenant, and that its capture was attended with spoliation and annoyance to its inmates, who were anti-Covenanters.

In the following year a foraging party from Aberdeen assailed Knockhall, and, the laird being absent, Lady Udny gave them free access to the castle. In the year 1734 the building was accidentally burned, and has since continued in a ruinous state.

PEFFERMILL HOUSE, MIDLOTHIAN.

This picturesque mansion, now a farm-house, is situated about one mile south-east from Edinburgh, on the road to Craigmillar Castle.

The interior has been altered very much to suit modern requirements, but externally it is a good specimen of a Scotch house of the early part of the seventeenth century. The annexed plans (Fig. 626) show its original arrangements. It is three stories in height, with attics, and is on the L plan, with a circular staircase at the re-entering angle. The building is long, high, and narrow in its proportions (Fig. 627), each room extending the full width of the house, and all entering through each other. The kitchen is on the ground floor, and, along with the room adjoining, is vaulted. The kitchen fireplace, as it now stands, is peculiar. Behind the fireplace there is a small chamber in the thickness of the wall, reached by a door from the kitchen. This chamber measures about 20 feet long by from 3 feet to 4 feet wide, and is lighted by two small windows. It is most likely that this is an alteration, and that the whole space formed the original fireplace.

The history of this house seems to have fallen out of sight, as from none of the ordinary sources of information regarding Edinburgh and its locality can anything be learned of it. The Rev. Thomas Whyte, in his account of the parish of Liberton, states that it was built by "one Edgar," probably Edward Edgar, in 1636 (the date on one of the dormers). At that time, and for about a century before, the lands of Peffermyle, in the barony of Craig Millar, belonged to the Edgars, an offshoot of the Edgars of Wedderlie in Berwickshire, and, accordingly, we find the arms of that family carved over the beautiful entrance doorway, Fig. 628 (sable, a lion rampant, argent), impaled with those of his wife, A. Pearson of Kippenross (argent, two swords issuing from the dexter and sinister chief points, their points downwards, conjoined in base, piercing a man's heart, proper, and a cinquefoil sable in

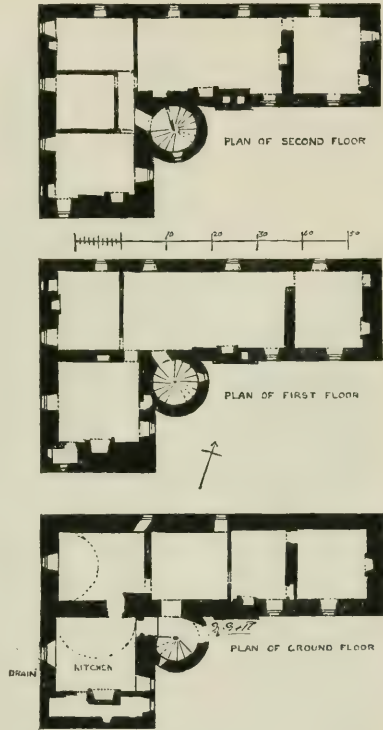


FIG. 626.—Peffermill House. Plans.

the collar point). A mullet is here represented instead of a cinquefoil, while the motto adopted, "Dum Spiro Spero," is from the Pearsons of Balmadies—the motto of the Kippenross Pearsons being "Rather die than disloyal." The full motto on the doorway here is "Cui Vult dat Deus. Dum Spiro Spero,"—"To whom he wishes God gives. While I live I hope." Above the pediment of the doorway is a monogram com-

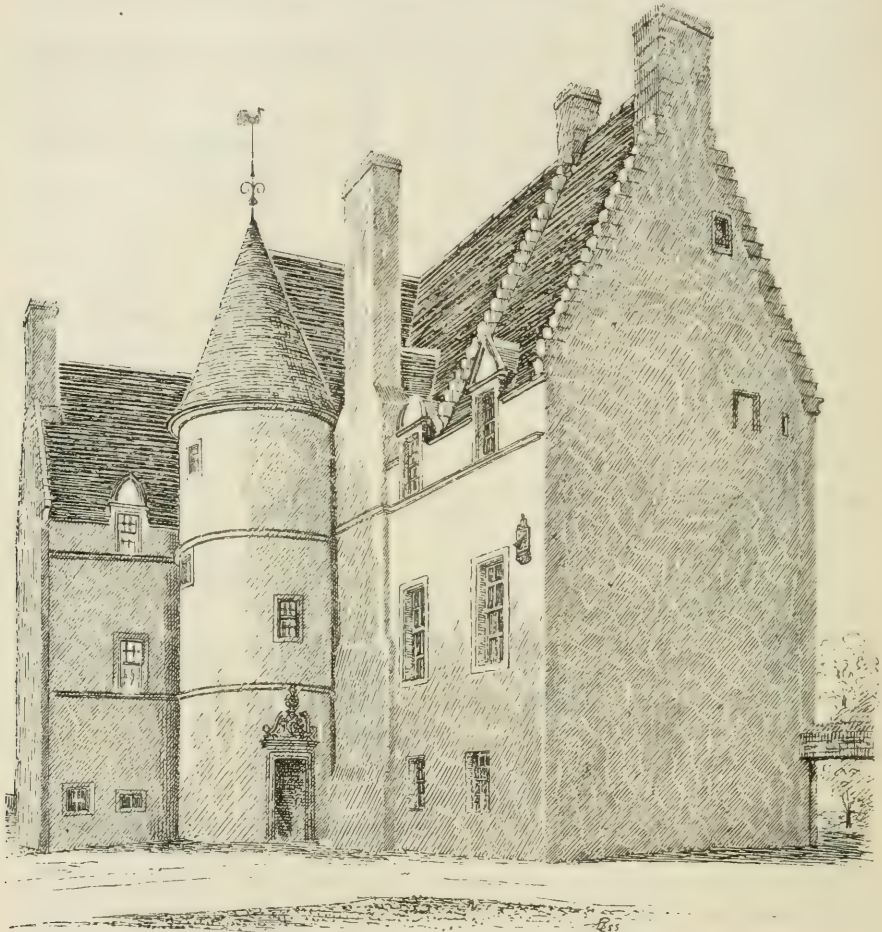


FIG. 627.—Peffermill House. View from the South-East.

posed of the letters E. P. and M., the single E. standing for Edward Edgar, P. for Pearson, and M. for Margaret, probably Margaret Pearson. The whole is surrounded with a scroll bearing the inscription, "Provyd God will."

The plan of this house is an advance on that of most of the earlier

mansions, there being an additional room (at the end of the hall) on each floor, thus rendering it, as regards the number of rooms, more like a modern house. But there is as yet no corridor to give a separate access to the various apartments.

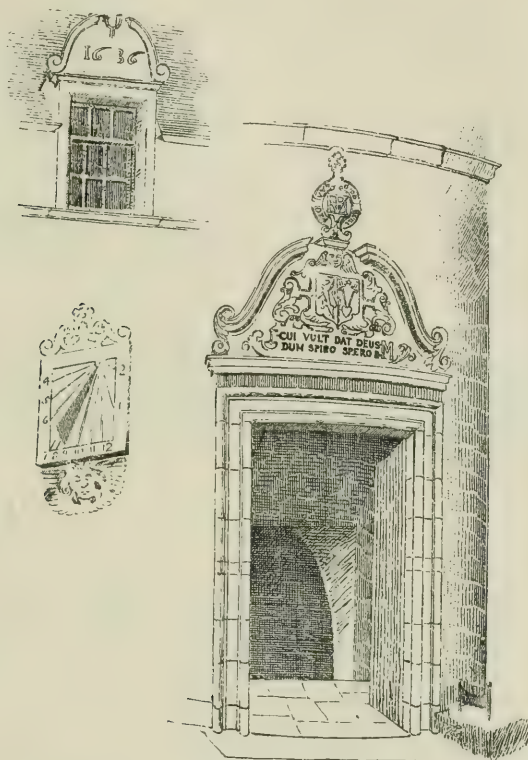


FIG. 628.—Peffermill House. View of Entrance Doorway, Dormer, and Sun-dial.

The circular stair turret is characteristic of this late period, and it will be observed that the corbel course of the parapet has now disappeared, its place being, however, still indicated by a string-course under the window-sills of the dormer windows. The angle turrets are entirely dispensed with, the steep crow-stepped gables occupying the whole space at the roof of the end walls.

ERCHLESS CASTLE, INVERNESS-SHIRE.

The drive of ten miles from the town of Beaully to Erchless is one of the most charming in Scotland. The views on the river Beaully, sometimes rushing between lofty precipices crowned with woods, and sometimes lying calmly and peacefully reflecting its rugged banks, are not any-

where surpassed in their kind. After passing through this striking glen a more open and upland country is reached, where Erchless stands on the

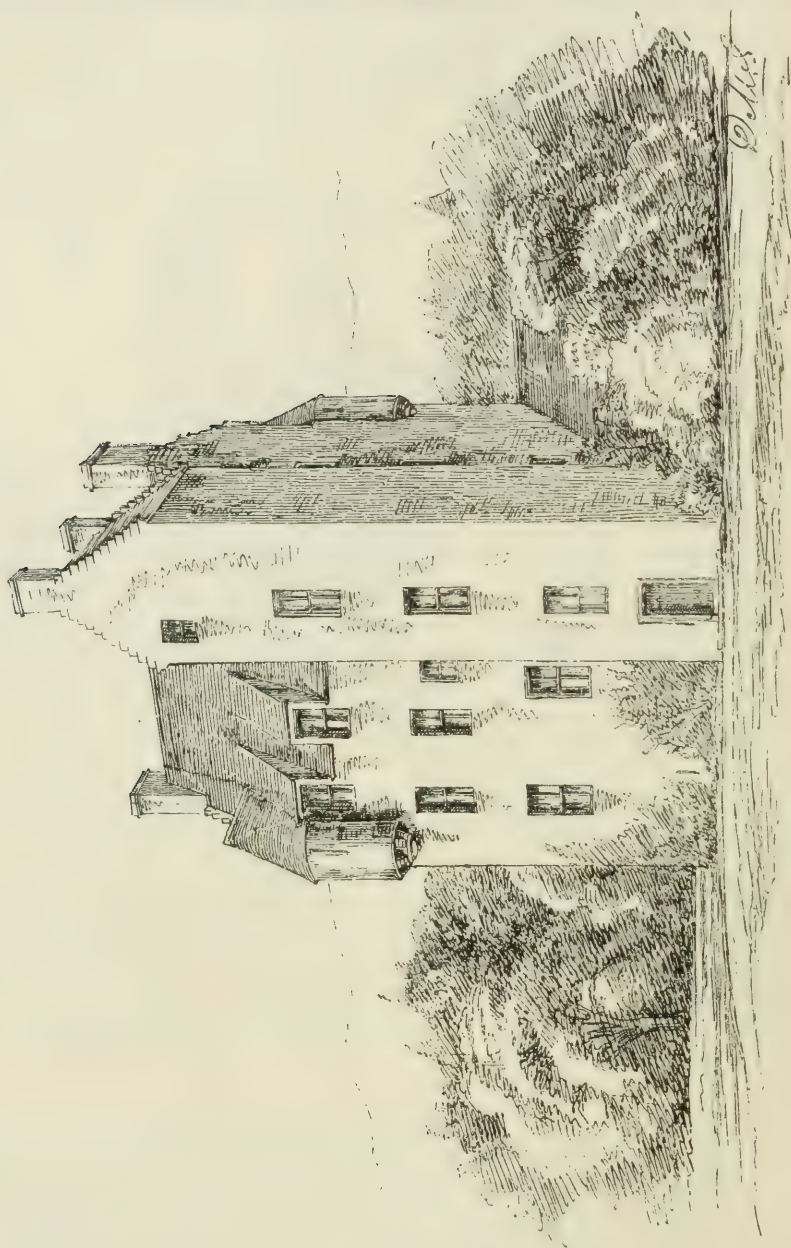


FIG. 629.— Erchless Castle. View from the South-West.

wide level meadow between the Glass and the Farrar. A glance at the

sketch (Fig. 629) will show that it has been considerably modernised, the large windows, flat-roofed dormers, and depressed roofs of the turrets being all signs of modern improvements. The general plan still retains the original outline (Fig. 630), viz., that of the L plan, with a wide staircase in the wing to the first floor, and corbelled turret in the re-entering angle containing the staircase to the upper floors. The existing entrance door is modern, the original one having probably been in its usual position in the re-entering angle. The stair turret at the north-west angle is also a feature of frequent occurrence in late houses, such as Craigievar.

Another indication of a late date is the carrying up of the "wing" in the form of a tower. The ornamental corbelling under the turrets is also indicative of the beginning of the seventeenth century.

Erchless is the seat of The Chisholm, to whose family it has belonged from the fifteenth century. Situated as it is in a fine park, surrounded with wooded hills and mountains, and occupied by its ancestral chief, it remains as it were a living example of a Scottish mansion of the olden time.

STENHOUSE, LARBERT, STIRLINGSHIRE.

Situated about $1\frac{1}{4}$ mile from Larbert Station, this mansion was



FIG. 630.
Block Plan.

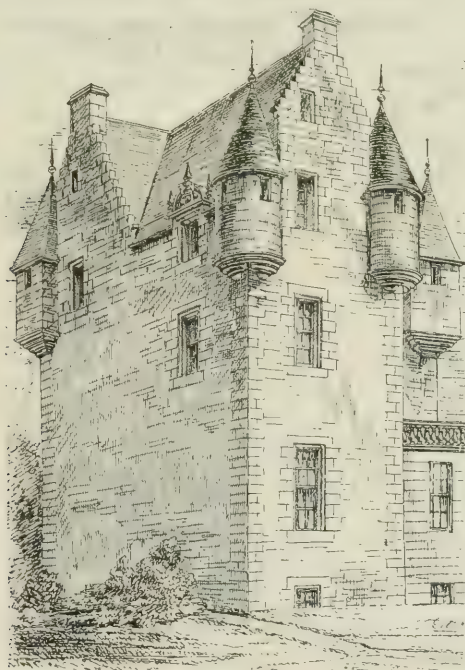


FIG. 631.—Stenhouse.

originally a house on the L plan. It has been greatly modernised

but still bears the panel with the date of its erection, in 1622, by Sir William Bruce, second son of Sir Alexander Bruce of Airth (Fig. 631).

COLLARNIE CASTLE, FIFESHIRE.

Collarnie is situated in the north of Fifeshire, about four miles eastwards from Collessie railway station.

The castle, of which only a fragment remains, is incorporated in the buildings of a farm-steading. It seems to have been of the L form, the smaller wing being five stories high, and the larger four stories. The castle formed the north-west corner of a courtyard, with buildings inside against the curtains, which now in part form the walls of the farm buildings. In Swan's *History of the County of Fife*, the drawings of which were taken "expressly for the work" by James Stewart, a view of Collarnie is given before the farm-steading was erected, looking towards the circular staircase, or from the south-east, and showing the courtyard, with two round towers in the south wall, with the entrance gateway between.

The principal entrance to the house, of which an enlarged sketch is given (Fig. 632), is in the wall of the wing adjoining the circular staircase turret. It opened into a passage leading to the main building, from which a door opened into the staircase. This turning and winding in comparatively dark passages must have had a confusing effect on a visitor. There is another and inferior entrance in the turret itself, at the foot of the staircase. The smaller wing or tower portion of the building contains a room on each floor. The second and third floors have painted ceilings emblazoned with arms (a list of which occurs in Swan's *History of Fife*), and containing inscriptions after the manner of the ceilings at Earl's Hall, Pinkie, and other places. They are in a very neglected state, and will doubtless soon disappear. The tower roof is modern, and in reconstructing it the conical roofs of the turrets (which are restored in the view) have been kept off.

The principal entrance is surrounded with an embattled line up both jambs and along the lintel, and with a large bead and hollow moulding on the edge. On the lintel is the date of erection, 1581, and the initials D.B.M.W., doubtless those of the proprietor, David Barclay, and his wife.

Above this is a moulded panel with the late dog-tooth ornament. This panel has been filled in during some repair with a miscellaneous collection of objects shown in the sketch. These comprise the Barclay arms, with the date 1607, and the initials of Hugh Barclay, the then proprietor. Within the panel, and enclosing the above fragments, are the raking mouldings of what was probably the top of a dormer window. On one side of the door there is a good specimen of the quatrefoil-shaped shot-hole, so frequent in the sixteenth and seventeenth centuries.

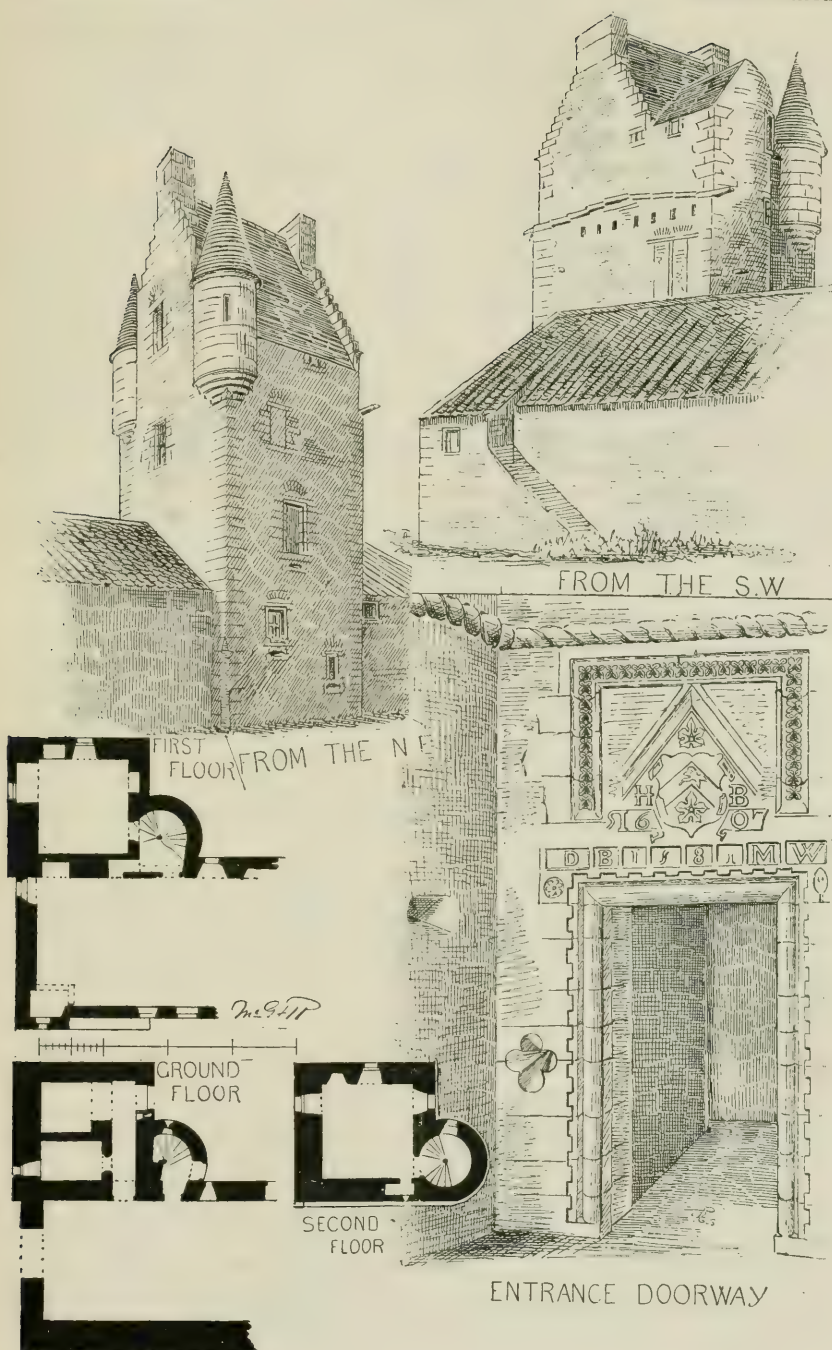


FIG. 632.—Collarnie Castle.

Collarnie was in the possession of the Barclays for many centuries, and on the family becoming extinct about the beginning of this century, it was sold.

AUCHANS CASTLE, AYRSHIRE.

This mansion is pleasantly situated about four miles from the town of Troon, and within a mile of Dundonald Castle. It stands on a slightly elevated knoll in a well-sheltered nook of the precipitous rocky belt which forms the southern boundary of the wide alluvial plain watered by the Irvine and the Garnock.

The house seems to have been originally designed on the L plan (Fig. 633), with a square tower containing the staircase in the re-entering angle. It has afterwards been considered necessary to increase the accommodation, when the western wing has been lengthened. This addition was probably made to the plan before the building was completed, as the whole mansion appears to be of about the same date.

A circular stair turret, in connection with the extension of the western wing, gives access to the apartments in that part of the house, and also to the rooms adjoining in the central portion.

In consequence of the mansion having been in recent years divided up into workmen's houses, the original arrangements have been a good deal interfered with, by the insertion of modern partitions and the opening up of new doorways, etc. Besides, some of these houses are untenanted and locked up, and other parts are in a very decayed and unsafe condition. A good deal of the building is thus either altered or inaccessible, and there is some difficulty in determining the original destination of all the apartments.

The ground floor appears to have been partly occupied as stores and partly as rooms, with the kitchen in the western wing. The building bears the date of 1644, a period when the provisions for defence were dropping into disuse. We still find, however, some shot-holes near the entrance doorway.

The first floor contained a suite of principal rooms. That in the western wing is now called the dining-room, but it seems rather to have been intended as the private room and bedroom of the proprietor. It is panelled in wood, with pilasters at the salient angles, and we understand that it was adorned with a marble mantelpiece, which has been removed to the modern mansion of the same name in the neighbourhood. This room contains an alcove or recess, enclosed with large folding-doors and ornamented with pilasters, adjoining which there is a small dressing-room with a window. These features, which from the style of the finishings are evidently original, lead to the conclusion that this was a private room, containing a bed recess, and not the dining-room. The south-western

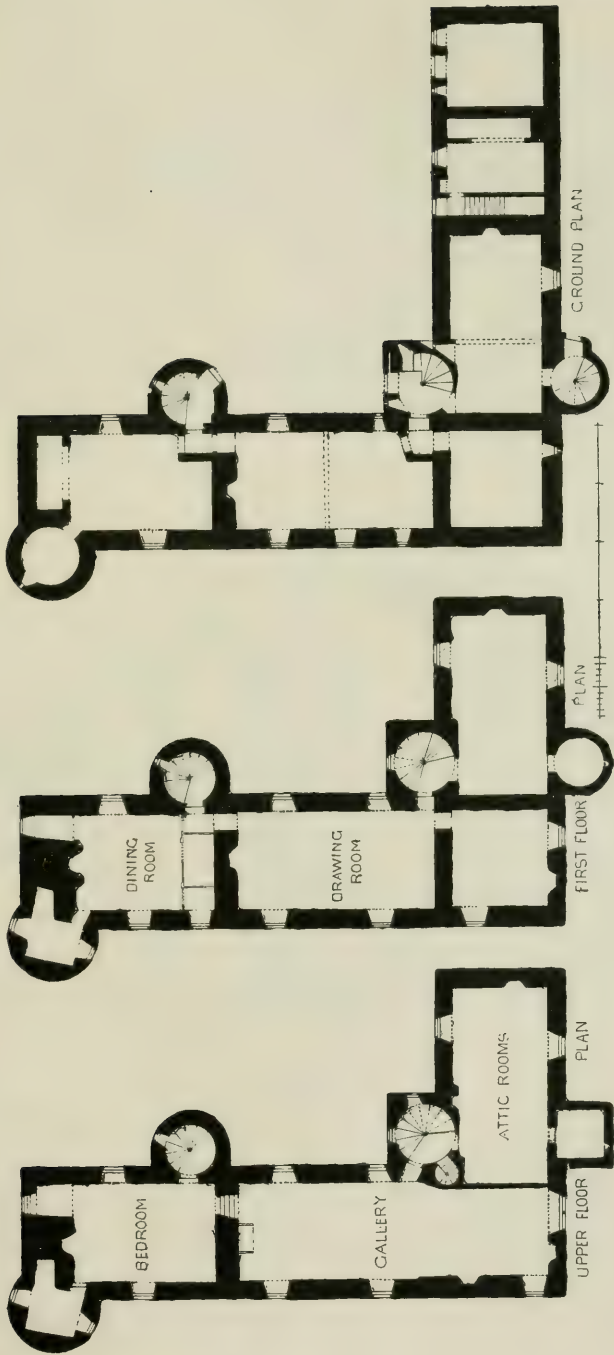


FIG. 633.—Auchans Castle, Plans.

round tower, and the deep recess of the western window, also formed closets entering off this apartment.

The dining-room was probably the large apartment adjoining to the east, which occupies the central part of the building, although this is now locally described as the drawing-room. This room is also stated to have had a fine marble mantelpiece, which is now removed. It is approached both from the main staircase in the square tower, and also from that attached to the western wing. The former would be the principal entrance, while the latter, being near the kitchen, is conveniently situated for service.

The drawing-room may have been in the eastern wing, where there is a private staircase in a circular turret, by which access could be obtained to the terrace overlooking the flower-garden. There is an outer door from the turret opening on to the terrace, some remains of which still exist (Fig. 634).



FIG. 634.—Auchans Castle. View from the South-East.

The second floor contained bedrooms, with separate accesses by the turret stairs.

The third floor, which is partly in the roof, extends only over the portion of the building running east and west, and was chiefly occupied with a long gallery, 17 feet wide by 53 feet in length. The gallery is lighted with dormer windows on each side, and also with a large traceried window in the east gable, the outline of which, although now built up, is distinctly visible from the exterior (see Fig. 634). A corresponding

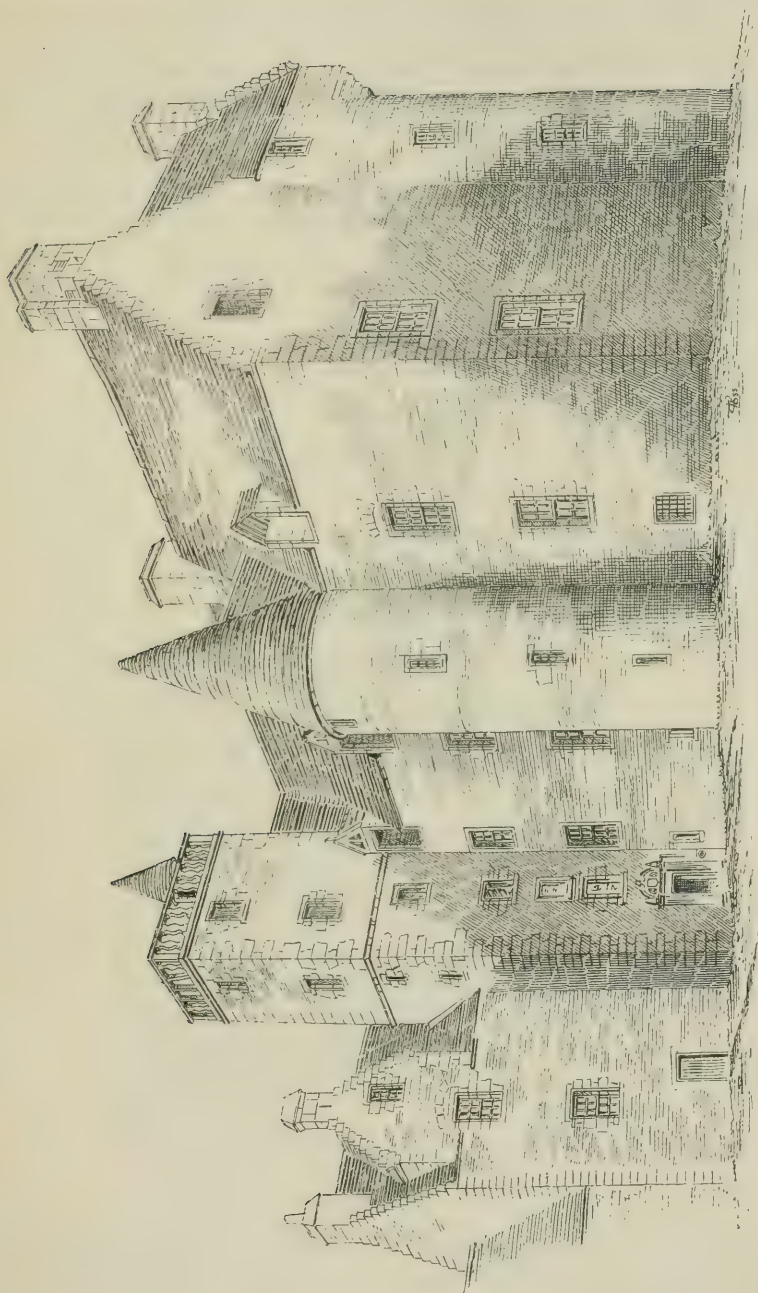


FIG. 653.—Auchans Castle. View from the North-West.

large window (but without tracery) exists in what was formerly the gallery at Rowallan, in the same part of the country. The whole building is very plain externally, but with its turrets and dormers forms a characteristic and pleasing example of the Scottish mansion of the seventeenth century (Fig. 635).

Few distinctly Renaissance features have been introduced, and although the building is late in date, the Scotch character is well preserved. The entrance doorway (Fig. 636), however, is a good example of the Renaissance style then prevalent.

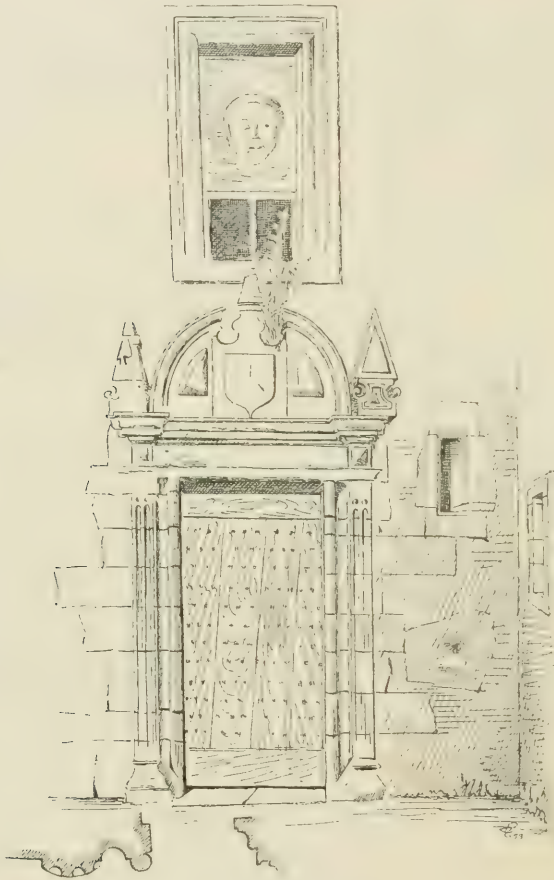


FIG. 636.—Auchans Castle. Entrance Doorway.

The northern wing has been extended northwards at a later time. This extension contains a second kitchen, an arrangement which is met with in several examples, as at Craignethan, Culross, etc. As the north

wing contained stables and offices, the object of this kitchen has apparently been to supply food to the servants and retainers.

The estate of Auchans was acquired in 1640 from the Wallaces of Dundonald, by Sir William Cochrane, afterwards Earl of Dundonald. From the date of 1644, carved on one of the windows of the north wing, the mansion seems to have been erected immediately afterwards by the Earl. It has now passed into the hands of the Earl of Eglinton. In 1773 Dr. Johnson and Boswell spent a day here for the purpose of visiting the Dowager Countess of Eglinton, who died at Auchans in the year 1780, in her ninety-first year.

DALCROSS CASTLE, INVERNESS-SHIRE.

This castle occupies a commanding position, about eight miles east from Inverness, on a hill nearly three miles south from the Moray Firth, over which it has a splendid view. It was here that the Royal troops were marshalled before the battle of Culloden. The castle was built by the eighth Lord Lovat in 1621. It afterwards came into the

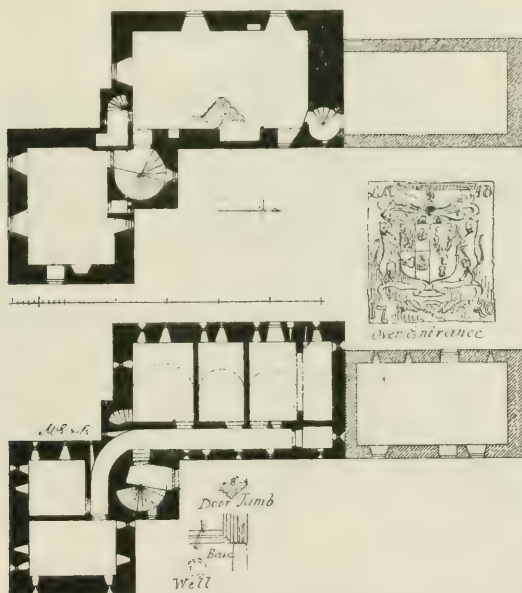


FIG. 637.—Dalcross Castle. Plans.

possession of the M'Intoshes, whose arms have been placed in a shield over the entrance door, with the date 1720 (Fig. 637). But this is evidently an insertion executed about the time when the north wing was added.

The plan of the castle (Fig. 637) is somewhat unusual. Its general

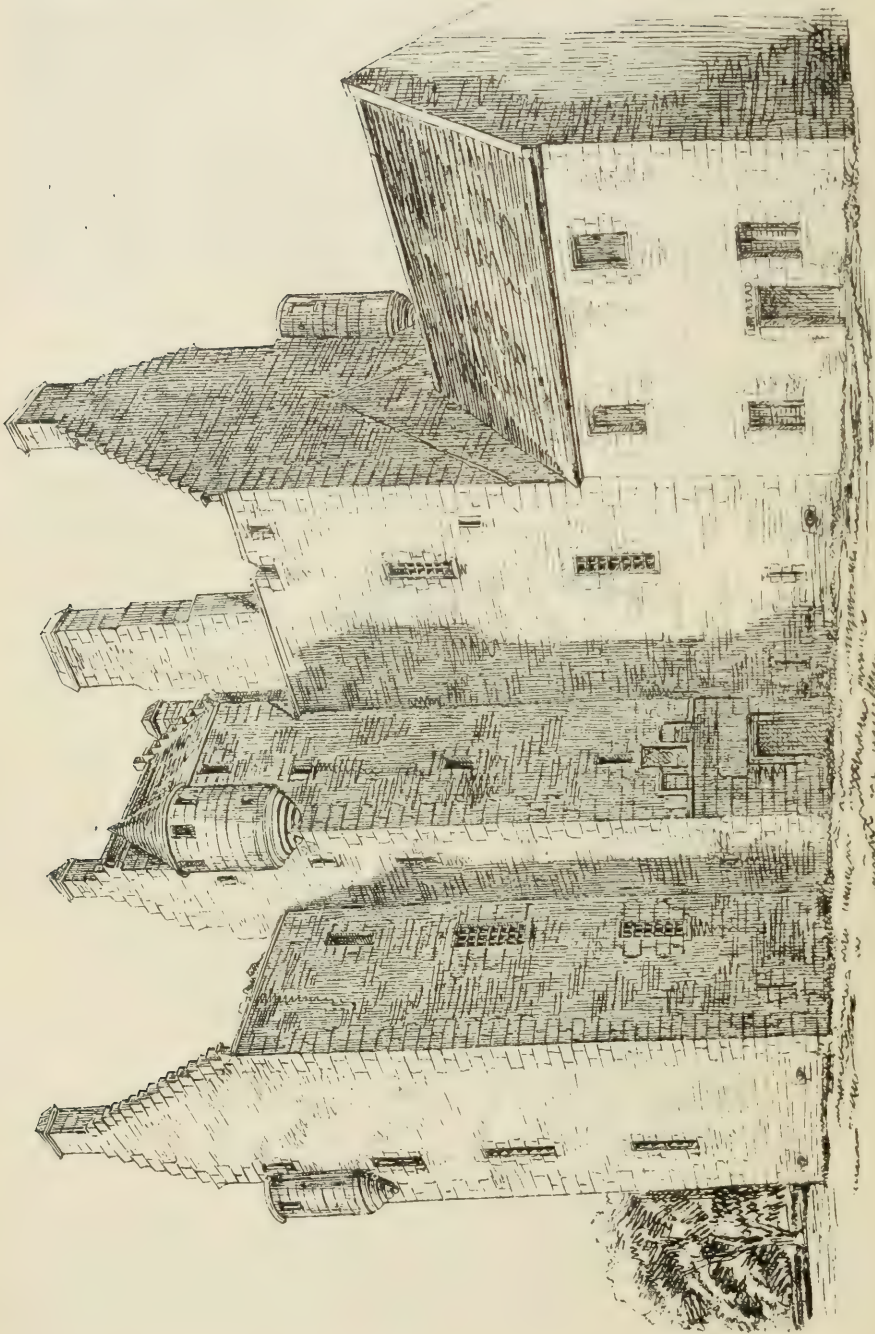


FIG. 638. — Dalcross Castle. View from the North-East.

form is that of the L plan, with the staircase in the re-entering angle, but with this peculiarity, that a large notch is cut out of the heel of the L.

A number of loopholes are formed in the walls of this notch, as if the object had been to provide for the better defence of the building by enabling more of the walls to be protected by cross fire.

The ground floor is vaulted, and contains the usual accommodation, viz., a kitchen with large fireplace, stone water-supply filler, and drain, and several cellars, all well provided with shot-holes, the wine-cellar having the almost universal private stair down from the hall. The staircase is wide, and is continued above the first floor.

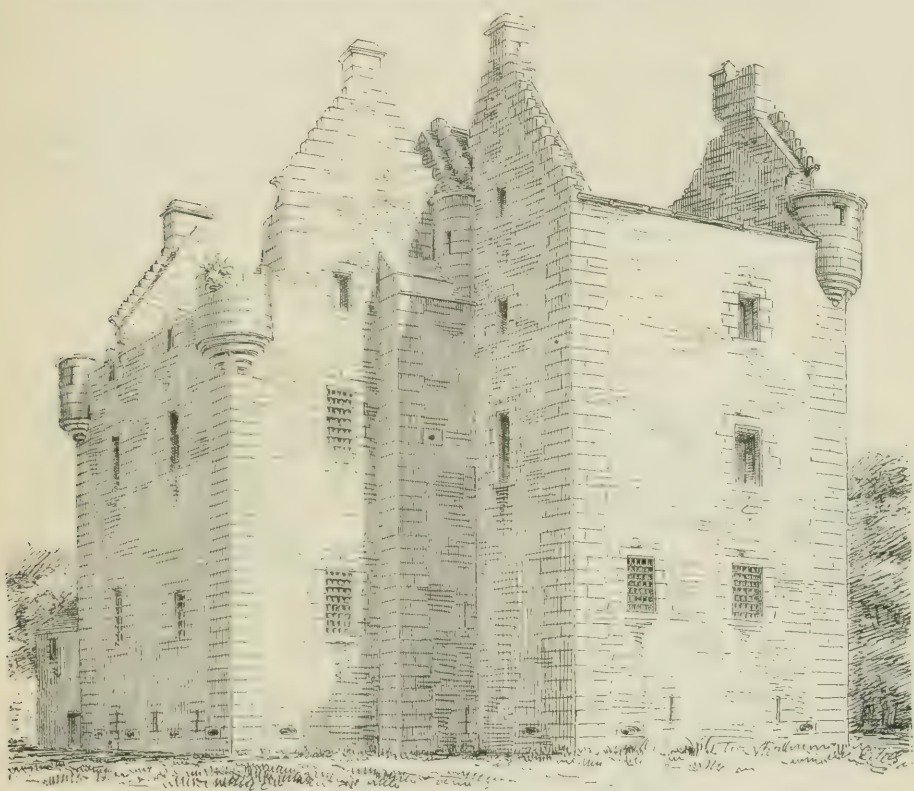


FIG. 639.—Dalcross Castle. View from the South-West.

The first floor comprises the hall, 34 feet long by 19 feet wide, with large windows on three sides, and the usual great fireplace. At the south end it has a small closet from which the stair to the wine-cellar descends in a projection made for it into the notch of the heel. At the other end of the hall a small newel stair leads to the upper floors. The other apartment on the first floor is evidently the private room of the

proprietor. The upper floors are now inaccessible. The well is in the courtyard near the entrance door.

The wing, added to the north, bears the date 1703 (Fig. 638). It seems to have been intended for a barn, for which purpose it is now used, and the attic floor above was entered from the hall through the small staircase. A range of buildings for stables and byres has been erected along the east side of the courtyard, but these being comparatively modern are omitted in the illustration (Fig. 639).

Externally the building is plain but effective, and is a good example of the tower-built castles of the beginning of the seventeenth century, showing one of the modifications of plan which were then introduced.

BALBYTHAN HOUSE, ABERDEENSHIRE.

This house is a specimen of the mansion of the latter half of the seventeenth century. It still retains the ancient L form of plan, with the entrance and staircase in the re-entering angle, and some turrets at the angles. But the forms of the windows, the level eaves of the roof, without dormers, and the disposition of the plan within, all belong to the latest phase of the new style, which was gradually pushing out the old one.



FIG. 640.—Balbythan House. View from the North-West.

The house is greatly modernised, but in the eastern wing, to the right in the sketch, Fig. 640, may still be distinguished the position of the large dining-room or hall, having a stair to the cellar, and a large bow window, with private room at the north end. In the west wing (to the left in the sketch) was the drawing-room, with a bedroom beyond it, and on the ground floor of this wing is the kitchen, with a scullery and back door.

The apartments have rather the appearance of the suites of rooms which were introduced in the seventeenth century, than the older and simpler arrangement of hall, drawing-room, and private room only on the first floor, which we have just been considering. This may be regarded as an example of the completest possible development of the L plan, forming as it does what might be the two sides of a courtyard.

The house is in a quiet retired glen about $1\frac{1}{2}$ mile from Kintore, and is now the property of the Earl of Kintore. It is said that the mansion was formerly nearer Kintore, but was removed to this quiet spot, so as to be out of harm's way.

NORTHFIELD HOUSE, HADDINGTONSHIRE.

This house is situated within a few minutes' walk of Prestonpans railway station, and about eight miles from Edinburgh. Adjoining it is the old mansion-house of Sir John Hamilton, and the still older Preston Tower (both illustrated in this work).

The house is of the L plan, with the wing on the north side, and a turret staircase in the re-entering angle (Fig. 641).

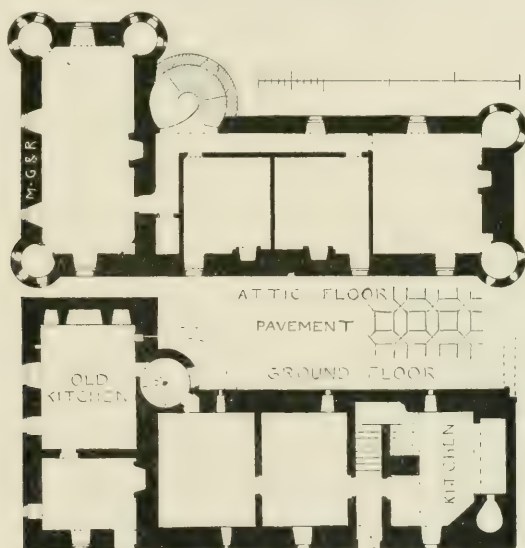


FIG. 641.—Northfield House. Plans.

The existing turret is comparatively modern, the old narrow newel stair, shown on the ground plan, having been taken down, and replaced by a wide open stair, as shown on the upper floor plan. The original entrance was of course in the old turret, and entering off it were the kitchen and other arched apartments on the ground floor. In 1611, the

house (which was probably at that time comparatively new) seems to have been lengthened at the east end by the addition of a new entrance doorway on the south side leading to a scale and platt stair, and a new

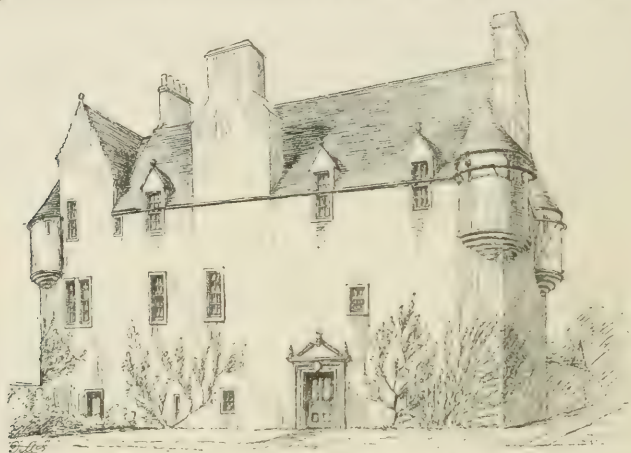


FIG. 642.—Northfield House. View from the South-East.

kitchen, with rooms over it. The main building is thus of greater length than usual, and has a plain but picturesque appearance (Fig. 642).

The new doorway is shown on Fig. 643, with the arms and initials of John Marjoriebanks of that Ilk, and his wife, M—— Simpson, carved on the lintel, together with the Scriptural quotation,

EXCEPT THE LORD BULD, IN
VANE BULDS MAN.

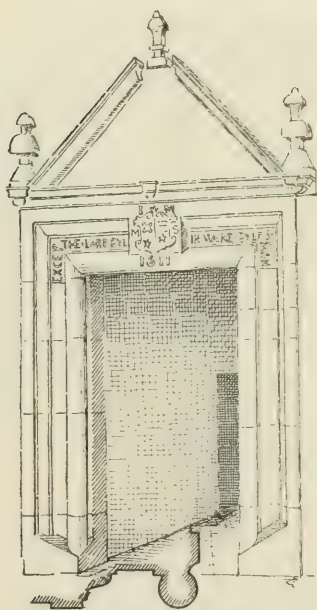


FIG. 643.—Northfield House.
South Doorway.

It is instructive to compare this doorway with that of Wallyford House, in the immediate neighbourhood, erected sixty-one years later, where we have Renaissance ideas (partly foreshadowed here in the tympanum) carried out to considerable fullness. It may be also compared with that at Redhouse, likewise in the neighbourhood, and, from the similarity of style, evidently erected about the same time.

At the landing of the scale and platt stair on the first floor there is a quaint hall, with massive stone architraves round the doors, and the floor laid with pavement of the design shown to a large scale between the plans (Fig. 641), being

somewhat similar to the pavement in the large hall of Tolquhan Castle, Aberdeenshire.

Northfield is still inhabited, and is well cared for, and John Marjoriebanks' house is in this respect quite a contrast to that of his brother-in-law, Sir John Hamilton, above referred to, on the other side of the road.

GRANTON HOUSE, MIDLOTHIAN.

The property of Easter Granton from 1479 to 1592 belonged to the Melvilles of Carnbee in Fife. The original part of the house is in the style prevalent in the sixteenth century, and, as suggested by Wood, the historian of Cramond parish, it was probably built after the English invasion in 1544, when Hertford landed his troops at Granton, and carried destruction far and near. The house with its courtyard is situated on a platform having its northern front facing the sea, from which it is distant about 30 yards. It was built on the L plan (Figs. 644 and 644A), with a turret in the angle, which contained the entrance door and the original newel staircase.

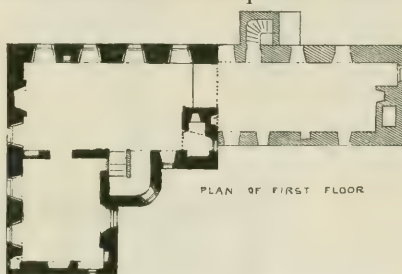


FIG. 644.—Granton House. Plan of First Floor.

After passing through the hands of several proprietors, Granton became the property, in 1619, of Sir Thomas Hope of Craighall, who during the reign of Charles I. made Granton his principal residence. The building has undergone alterations at various times, as is seen by the insertion of the boldly moulded windows in the staircase turret, etc. (Fig. 645), but it was no doubt in Sir Thomas Hope's time that the great alterations and additions were made which almost entirely changed the character of the building, and left it very much as we now find it. The newel stair was taken out, and a new scale stair introduced in its stead. An entrance hall and room were formed on the ground floor, where no doubt the kitchen and cellar formerly were, almost the only part of the basement unchanged and retaining its original vaulted ceiling, being part of the north wing. The south windows were enlarged, and a central door (Fig. 646) leading to the garden introduced. This probably now became the entrance door, the south side being converted into the principal front of the mansion, with a carriage gate in the south wall of the garden, and a drive up to the front door. The north courtyard would now become the kitchen court, containing the stables and other offices. A new kitchen wing was added to the west, and a wide passage was left between the wing and the main building to permit horses to pass from the front drive to the stables (see Fig. 645). The first floor was also much modified.

The hall was retained as the dining-room, but large windows were broken out to the south at regular intervals. In fact every effort was

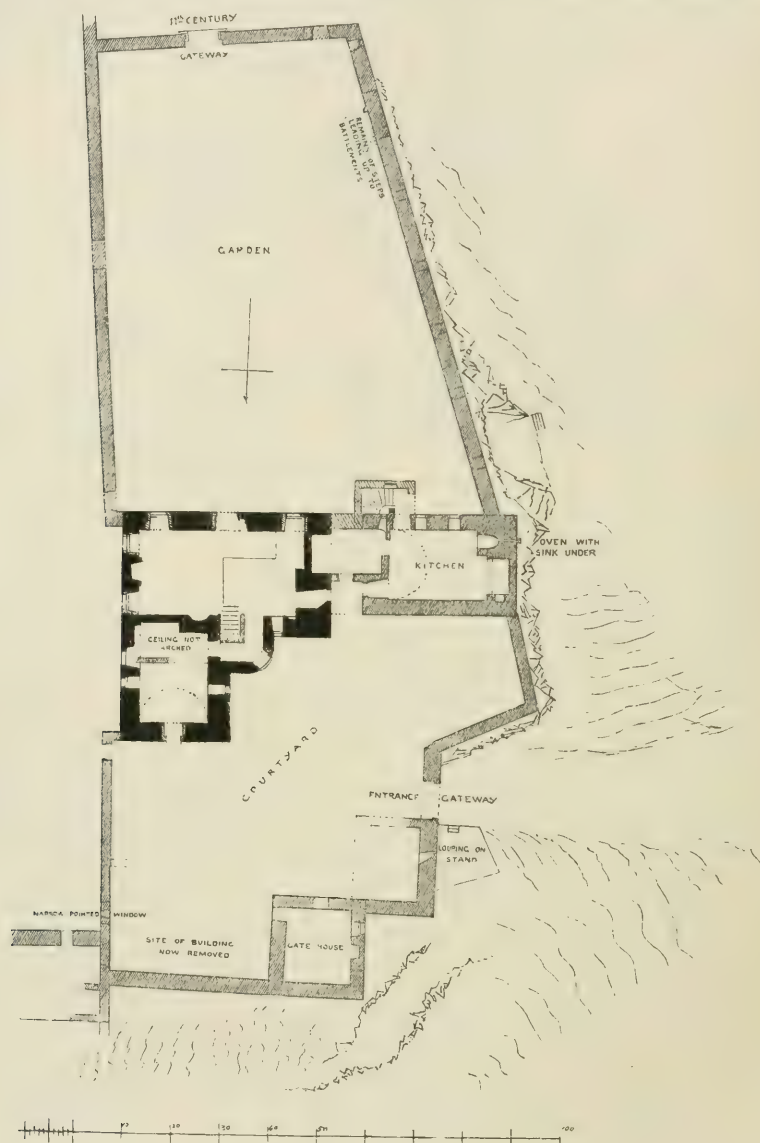


FIG. 644A.—Granton House. Ground Plan.

made to convert the south front into a symmetrically balanced elevation of the style in favour at the time (Fig. 647). Over the new

kitchen wing was apparently the drawing-room, with wide folding door

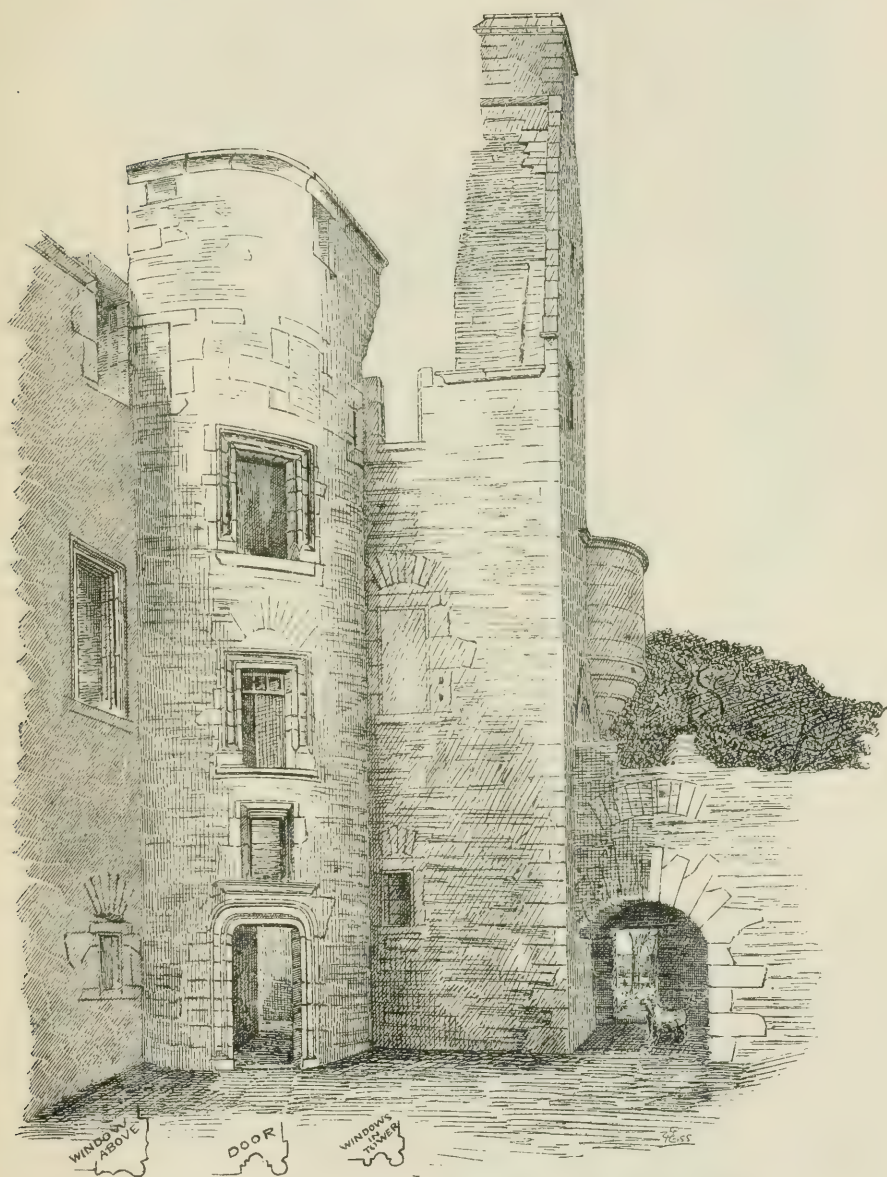


FIG. 645.—Granton House. View of Original Entrance, and Passage to Courtyard.

between it and the dining-room. An outside stair led from the drawing-

room to the garden. The room in the north wing was no doubt the private room, with a separate entrance from the staircase. A curious relic of the old building is preserved in the small mural closet (with a fireplace) between the dining and drawing rooms. The upper floor and attics of the main house contained bedrooms, but the west wing was not carried up above the first floor.

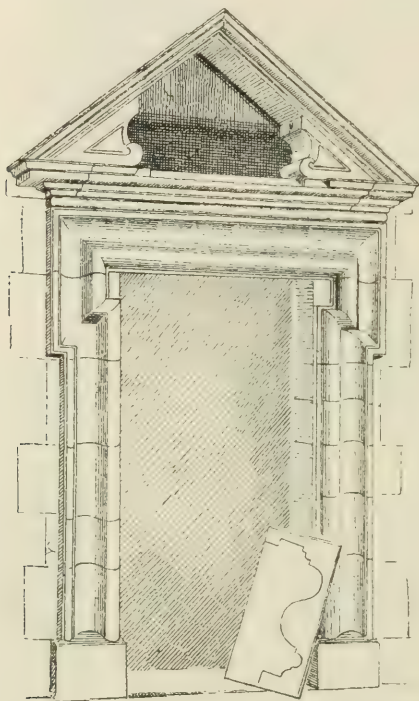


FIG. 646.—Granton House. South Doorway.

In connection with the original house a high wall was built enclosing the courtyard and the garden, and following the outline of the rocky site. The outer wall and gateway, as seen from the west, have a very picturesque as well as a rather formidable appearance (Fig. 648). The gateway, with its beaded arch surmounted with a panel for a coat of arms, and furnished with a stand for mounting on horseback (or "louping-on stane"), still remain, as well as the embrasures and parapet walk of the west enclosing wall. The steps in the garden for ascending to man the battlements may still be observed. The courtyard has been surrounded with offices of various kinds, the site and foundations of which can be traced, but only one building at the south-east angle remains. The pleasure garden to the south has a gateway (Fig. 649), forming

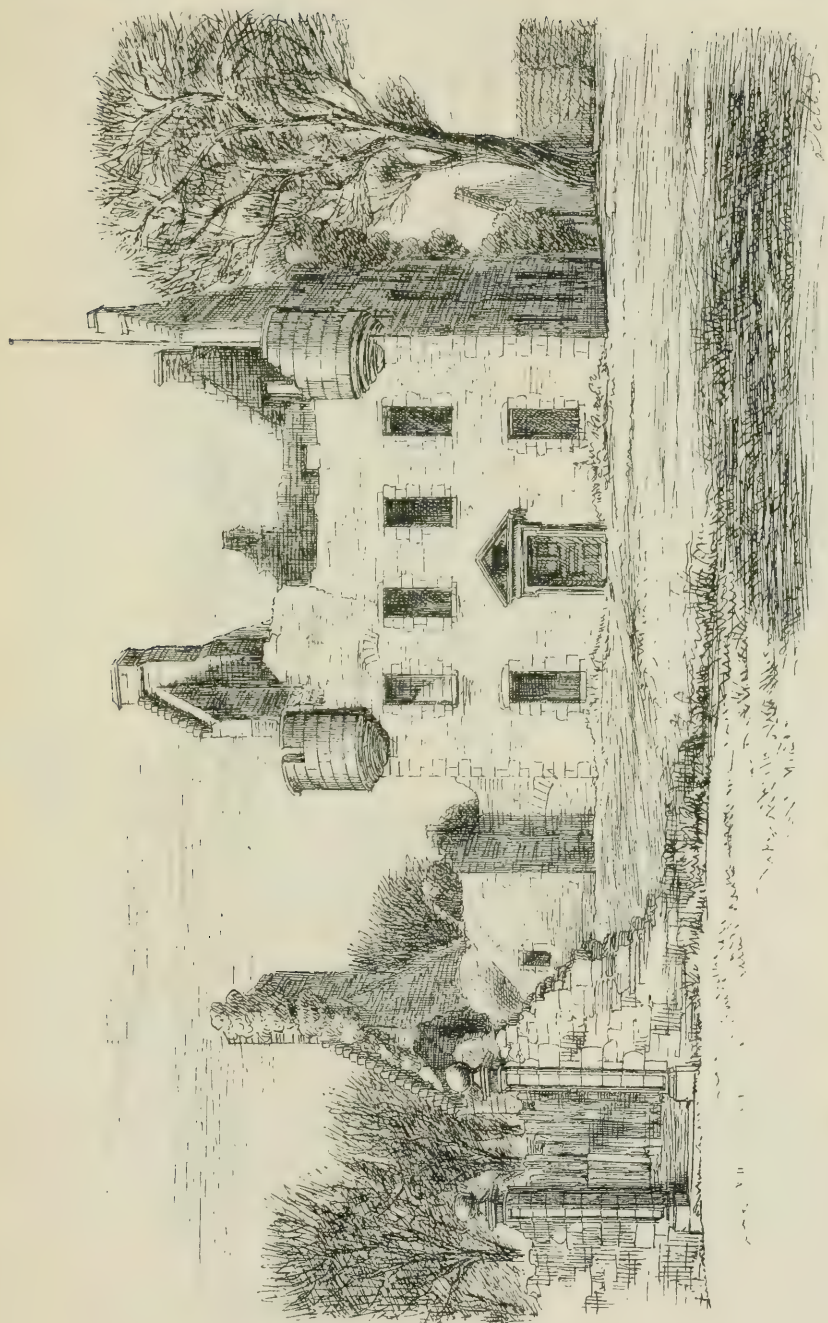


FIG. 647.—Granton House. View of South Front.

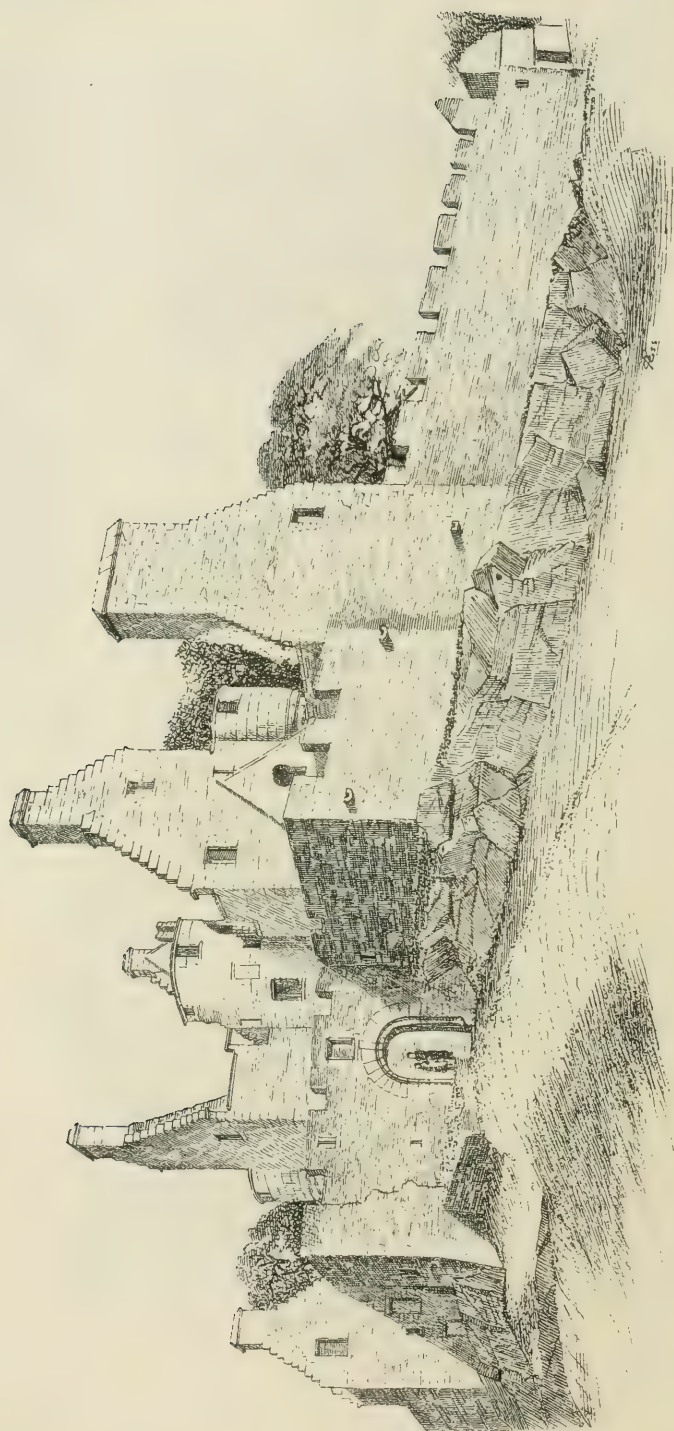


FIG. 648.—Granton House. View from the North-West.

a simple but pleasing specimen of Early Renaissance work, which seems to have been inserted when the front door and approach were altered to that side.

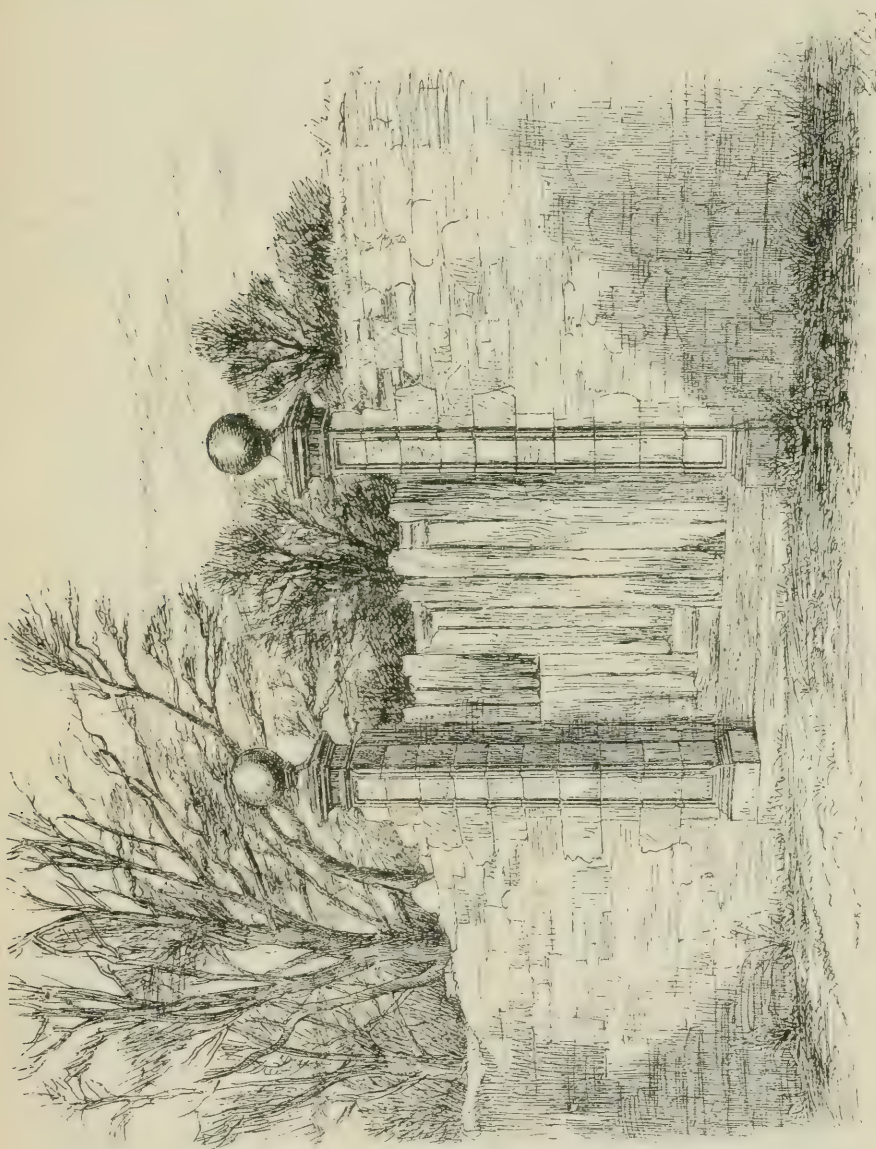


FIG. 649.—Granton House. South Gateway.

Besides this pleasure garden, there was a larger garden or orchard to

the east, which is still enclosed with its ancient wall, bounded on the south-east by the rocky channel of the burn which forms the boundary between this property and that of Royston or Caroline Park. An old summer-house and terrace still survive at the north-west corner of the garden, but outside the wall, from which a fine view of the Firth of Forth, etc., is obtained.

This house is a good example of the amount of fortification still considered necessary in the troubled times when it was built, as well as of the improved domestic and residential accommodation which were being introduced in the early part of the seventeenth century. The desire for regularity and symmetry in the elevation is also distinctly seen in the alterations on the south front.

The house and property were bought in 1740 by the Duke of Argyll and Greenwich, and added to his estate of Caroline Park.

They now belong to the Duke of Buccleuch.

BISHOP'S HOUSE, BRECKNESS, ORKNEY.

This house, which bears the date 1633, stands near the south-western point of the mainland of Orkney, and about two miles from Stromness. It was the residence of Bishop Graham, the last Bishop of Orkney.

The house is built on the L plan, but has some peculiarities (Fig. 650). For instance, the entrance doorway is not, as of yore, in the re-entering angle of the wing, but on the opposite side, and the staircase to the first floor is one long straight flight. The wing is of unusual size, and contains the kitchen, with its large fireplace. The first floor contained a long hall or dining-room (37 feet by 13 feet).

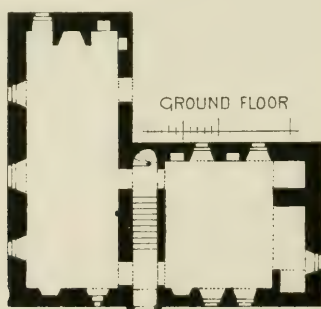


FIG. 650.—Bishop's House. Plan.

A newel staircase leads from the first-floor landing to the upper stories, and is so placed as to give easy access to the three apartments into which the upper floor would naturally be divided. The exterior of the house is plain, the doorway being the only part having any attempt

at ornamentation. This is in the form of a slightly projecting porch, with mouldings round the doorway (Fig. 651), surmounted with a panel containing the arms and crest of the Bishop.

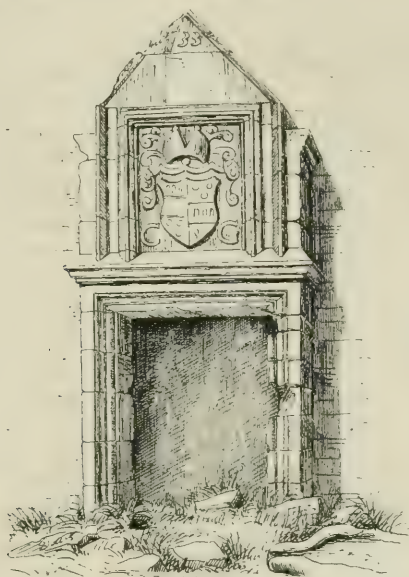


FIG. 651.—Bishop's House. Porch and Doorway.

On the apex was originally carved the date 1633, now reduced to the two last figures.

INNERPEFFREY CASTLE, PERTHSHIRE.

This is a good example of a plain Scotch house of the beginning of the seventeenth century. It was built by James Drummond, first Lord Madderty, about 1610, and stands on the north bank of the Earn, about four miles south-east from Crieff.

The plan is of the L form (Fig. 652), with a square tower containing the staircase in the re-entering angle. The wall enclosing the barmkin started from the north-west angle of the building, where one door-jamb (with roll moulding) still remains, forming part of the angle of the house. This doorway was commanded by a shot-hole in the entrance lobby. The ground floor is vaulted, and contains the kitchen and the usual stores and cellars. The kitchen has the ordinary large arched fireplace, with a seat and cupboard at one end, and an oven at the other. A shot-hole from the kitchen protects the door, and from the ingoing of the shot-hole a curious service opening is formed into the entrance lobby, in which a stone seat is provided under the staircase.

Adjoining the kitchen is a large larder, with great iron hooks in the vault, from which abundant supplies of meat might be suspended. The kitchen and larder are both provided with a stone drain. The north-most cellar had at one time a private stair from the hall, of which some

traces remain in the north-east corner of the hall. Most of the openings on the ground floor are narrow loopholes.

In this house one newel staircase rises from the ground to the top story. The steps are about 5 feet long, and thus provide an easier access to the upper floors than frequently occurs when the main staircase

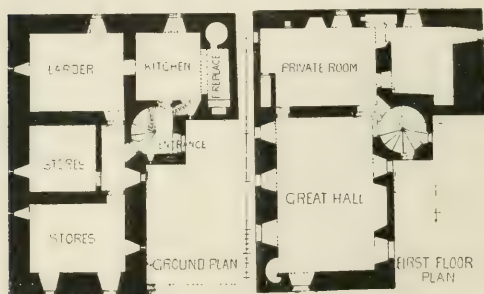


FIG. 652.—Innerpeffrey Castle. Plans.

stops at the first floor, and a narrow corkscrew only runs to the upper floors.

The first floor contains the great hall, 32 feet long by 20 feet wide. It is well lighted with large windows on three sides. It will be observed from the view (Fig. 653) that the wall is strengthened at the back of the hall fireplace, and also at that of the kitchen, with a saving arch, which extends through the wall, and is seen on the exterior. Adjoining the hall is the private room, with locker and garde-robe, and a bedroom entering from it.

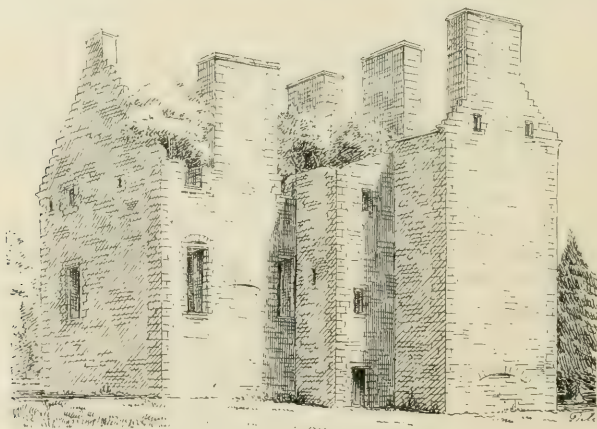


FIG. 653.—Innerpeffrey Castle. View from the North-West.

The arrangement is the same on the upper floor, where the three apartments had each a separate door from the staircase. The room over

the hall was probably the withdrawing-room, and the others bedrooms. Above this there were attics, at least in the southern limb of the plan.

The exterior shows the simple Scotch house, with crow-stepped gables and lofty chimneys, without turrets or other features derived from more warlike times, but the barmkin wall and shot-holes at the entrance show that it was still necessary to stand somewhat on the defensive in one's house.

The situation is a quiet and peaceful one by the river-side, not unlike what might now be selected for a comfortable mansion.

A short distance from the castle is the chapel of Innerpeffrey, an interesting example of the architecture of the beginning of the sixteenth century. It has long been the burial-place of the noble family of Drummond.

Near the chapel stands another plain but interesting building, erected in 1691 by the third Lord Madderty as an endowed school and library.

WILLIAMSTOUN, PERTSHIRE.

Williamstoun House is situated about midway between Perth and Crieff, near Madderty railway station. It is a small building, but interest-

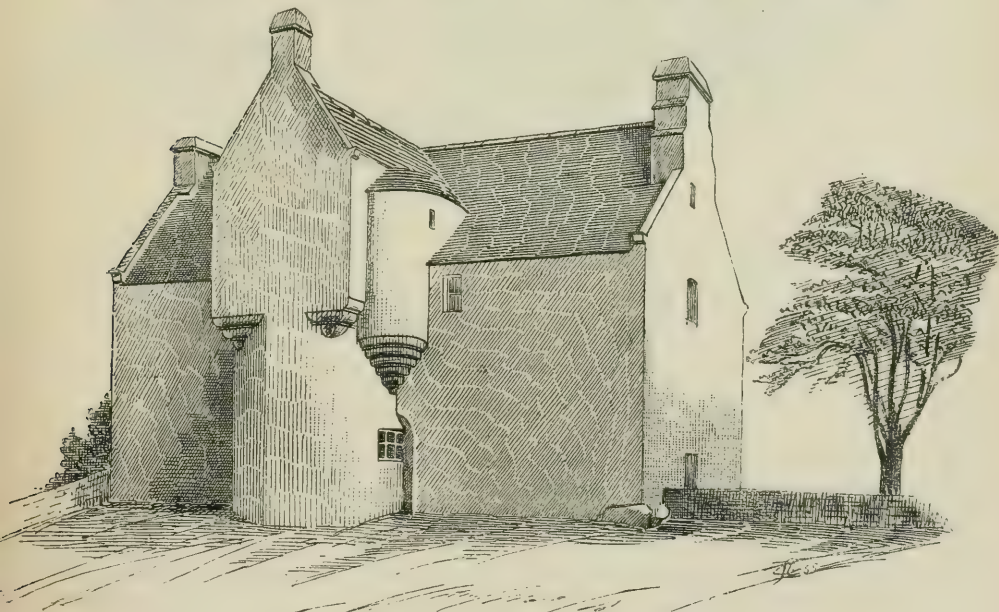


FIG. 654.—Williamstoun. View from the South-West.

ing as a link between the old Scottish house and the modern style of dwelling. The north elevation (Fig. 654) is quite suggestive of the

feudal castle, with its corbelled projections, squinthead-looking windows, and other defensive arrangements; while the south front (Fig. 655), clear of all this, assumes a more modern appearance, with still a certain old-world look about it.

Williamstoun estate was purchased by Lawrence Oliphant of Gask, in 1650, from Sir William Blair of Kinfauns, and probably the house was built shortly after this date as a residence for his eldest son, who married during the lifetime of his father.



FIG. 655.—Williamstoun. View from the South-West.

The entrance is in the centre of the south front, with a straight flight of steps in front on entering, and rooms on either hand. It is the same arrangement of plan as in the dowry house at Stobhall.

The building is in good preservation, and is used as a farm residence.

KELTY HOUSE, PERTHSHIRE.

Kelty House is situated at the northern base of the Ochil Hills, in the parish of Dunning (Fig. 656).

The house is entire, but, being uninhabited and shut up, we were unable to make an examination of the interior. It furnishes, as mentioned in the Introduction to the Fourth Period, an interesting link in the history of the turret, one of the most conspicuous features in Scottish Domestic Architecture.

At Kelty we have the turret in its last stage, no longer a place of security from which to defend the house, nor an architectural adornment

rising proudly above the eaves and ridges ; it has here become little else than a closet or cupboard projected out on stone corbels, and is entirely denuded of the conical roof so characteristic of the typical angle turret.

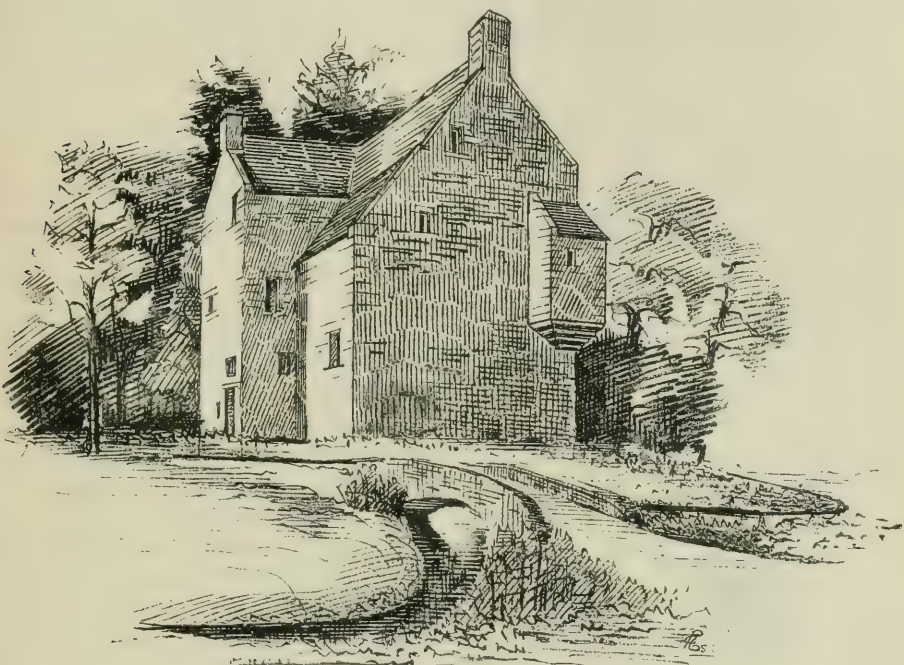


FIG. 656.—Kelty House.

For the following notes on the history of Kelty, we are indebted to a scarce "Monograph of Dunning Parish," by the late Rev. Mr. Wilson of Dunning, and to the Rev. James Martin of Gask, who directed our attention to the "Monograph":—"John Drummond of Keltie was, on 7th September 1699, served heir-male and of line to his paternal uncle, Master John Drummond of Keltie, in the lands and barony of Keltie, with the mill, united into a free barony, within the stewartry of Strathearn. He built the old castle of Keltie, which still stands entire, bearing on one of the lintels the initials of him and his lady, with the date of the erection, thus—

J. D.—M. C.
1712.

Kelty continued in the possession of the Drummonds until it passed into the Airlie family by the marriage of David, the eighth Earl, in 1812, to Clementina, only child and heiress of George, third son of James

Drummond of Kelty. Her Ladyship died in 1833, after which Lord Rollo acquired the estate by purchase."

From about 1454 to 1692 Kelty belonged to a family of the name of Bonar, who also possessed Forgandenny, Invermay, and Kilgraston, all in the same neighbourhood. This family is now represented by Dr. Horatius Bonar of Edinburgh.

LESLIE CASTLE, ABERDEENSHIRE.

Situated on a haugh on the north bank of the Gadie, about three miles from Oyne Station, this is one of the most advanced specimens in its class of the mansions of Aberdeenshire.

The lands belonged to the Leslies from the twelfth century, but were acquired through marriage by the Forbeses in the seventeenth century. The castle was built by William Forbes in 1661. Over the entrance was the inscription, "*Haec Corp. Sydera Montem*," and over the gatehouse the date 1663.

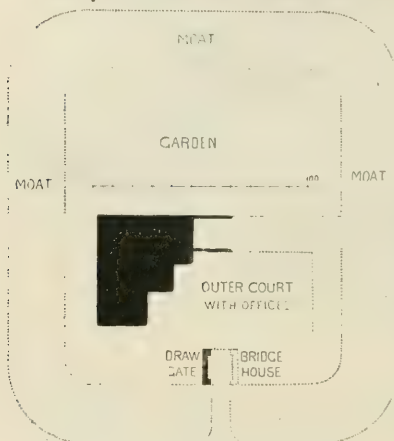


FIG. 657.—Leslie Castle. Plan of Site.

This building partakes more of the character of a mansion than a fortress. It was, however, surrounded with a moat and wall, and provided with a gatehouse and drawbridge (Fig. 657). The sinking where the moat was is still quite apparent, and a portion of the gatehouse still exists. This led to the outer court, containing the offices, of which some ruins remain. On the east side of the house lay the garden, now a ploughed field. The house itself (Fig. 658) is L-shaped,

but the plan of the simple keep with a wing is here departed from, and a third room is introduced, with a good square stair in a tower in the inner angle. The entrance doorway is in the re-entering angle of the tower, and it has been thought necessary, even at that date, to defend it and the house generally with shot-holes. The basement is vaulted, and contains the kitchen, with its large fireplace, trough for water-supply, and stone sink and drain. There are also three cellars, one being the wine-cellar, and having a private stair down from the hall.

The first floor comprises the hall, 26 feet by 19 feet, the withdrawing-room, 18 feet by 19 feet, and a good private room, with a separate entrance from the main staircase. The hall has the old style of large fireplace, lintelled with a rough granite slab, on which are carved the arms and

initials of the founder. There is a private passage both from the hall and drawing-room to the stair to the cellar and to the garde-robe adjoining. The private room is well provided with accommodation, having a vaulted strong-room in one corner, with an inner safe, a garde-robe, and a private door, from which a moveable wooden stair must have led to the garden. The upper floors are divided into bedrooms. In the entrance lobby there is, in the central wall of the staircase, what appears

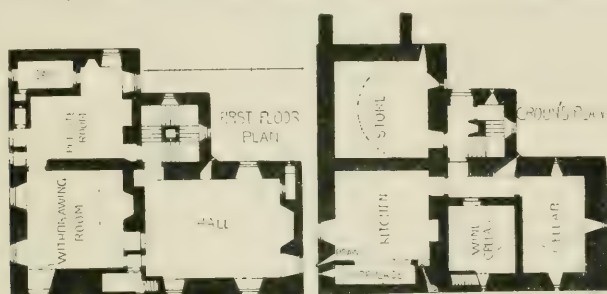


FIG. 658.—Leslie Castle. Plans.

to have been a fireplace, from which a flue is carried up to the upper floors in the thick newel of the staircase, with narrow slits from the stair into



FIG. 659.—Leslie Castle. View from the South-West.

it. It is difficult to determine for what purpose these have been intended.

Externally (Fig. 659) the building is plain, but it shows in the finish of the gables and chimneys a departure from the old forms, and an attempt to follow the English style, which had recently been introduced at Heriot's Hospital, Winton House, etc. The crow-steps are gone, and flat overlapping skewes are substituted for them, with mouldings on the under edge, and the chimneys, instead of being all included in one plain stack, are each carried up in a single square shaft, built with ashlar, set diagonally on a moulded base, and finished with a moulded cope. The old form of angle turrets, with shot-holes, and the iron gratings on the windows, are however still retained.

HOPETOUN TOWER, LINLITHGOWSHIRE.

This interesting fragment of an ancient mansion consists principally of the octagonal tower, containing the staircase in the re-entering angle, of a house built on the ordinary L plan (Fig. 660). The walls and vault of the ground floor still for the most part remain, but, as the sketch shows (Fig. 661), the vault is low, and this space does not appear to have been used for any purpose but cellars. There is no large fireplace to denote the position of a kitchen. The stair down to the eastern cellar indicates that the hall was above this portion of the building, as indeed would be inferred from the position of the division wall.

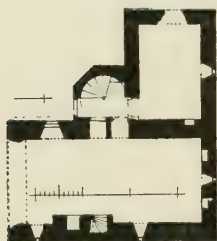


FIG. 660.—Hopetoun.
Plan.

Fortunately the tower containing the staircase is almost entire, and is a remarkably interesting example of a small building in the style of Heriot's Hospital and Argyll's Lodging at Stirling. The octagonal form of turret is very rare, although it occurs occasionally in late examples, such as the Renaissance north side of Linlithgow Palace (1620), the latest stair turrets of Argyll's Lodging (1674), Sir J. Hamilton's house at Preston (1628), Moray House (1618-28), etc.

The elevation of the tower also corresponds in detail with the above buildings.

The entrance doorway has a carved and broken pediment, with the tympanum filled with scroll ornament, and a shield bearing a monogram of the letters I. M. O. The angle quoins are shaped and ornamented like several of the above examples.

The pointed ovoid form of the small staircase windows is unusual in this position, but examples occur of similar windows in angle turrets at Glamis, Lickleyhead, and Castle Fraser. The curved shape of the cope of the parapet is almost unique in Scotland, but recalls similar instances in England and elsewhere.

These features point to the date being late in the seventeenth century, but we have been unable to discover any written record of the history of this fragment. Mr. Fyfe, in his work *Summer Life at South*

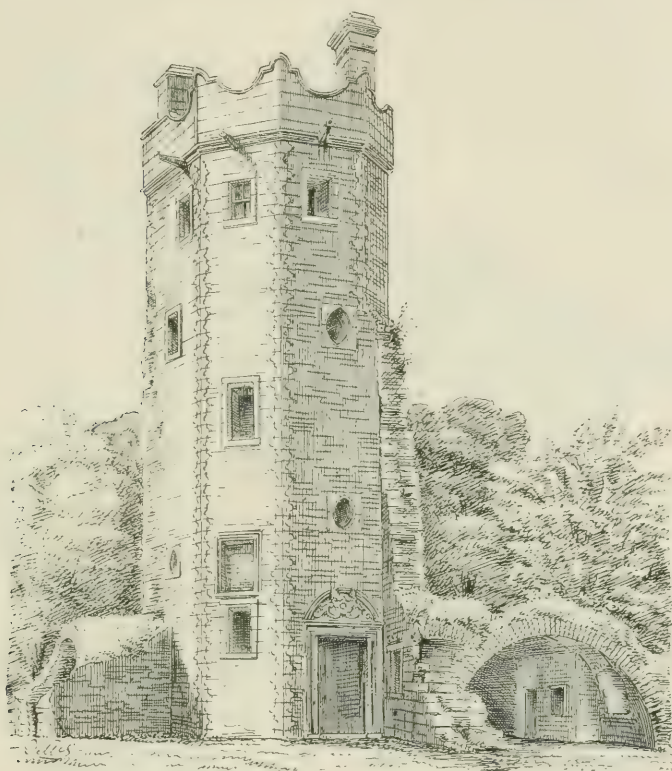


FIG. 661.—Hopetoun Tower. View from the South-West.

Queensferry, states that Hopetoun House was intended to have been erected on a site different from that it really occupies, and “had actually been commenced elsewhere.” In the absence of other information, it is just possible that this unfinished erection, notwithstanding the great difference in size and design between it and the existing Hopetoun House, may represent the first idea of that palatial residence.

INNES HOUSE, MORAYSHIRE.

This fine mansion is of special interest from its size and architectural

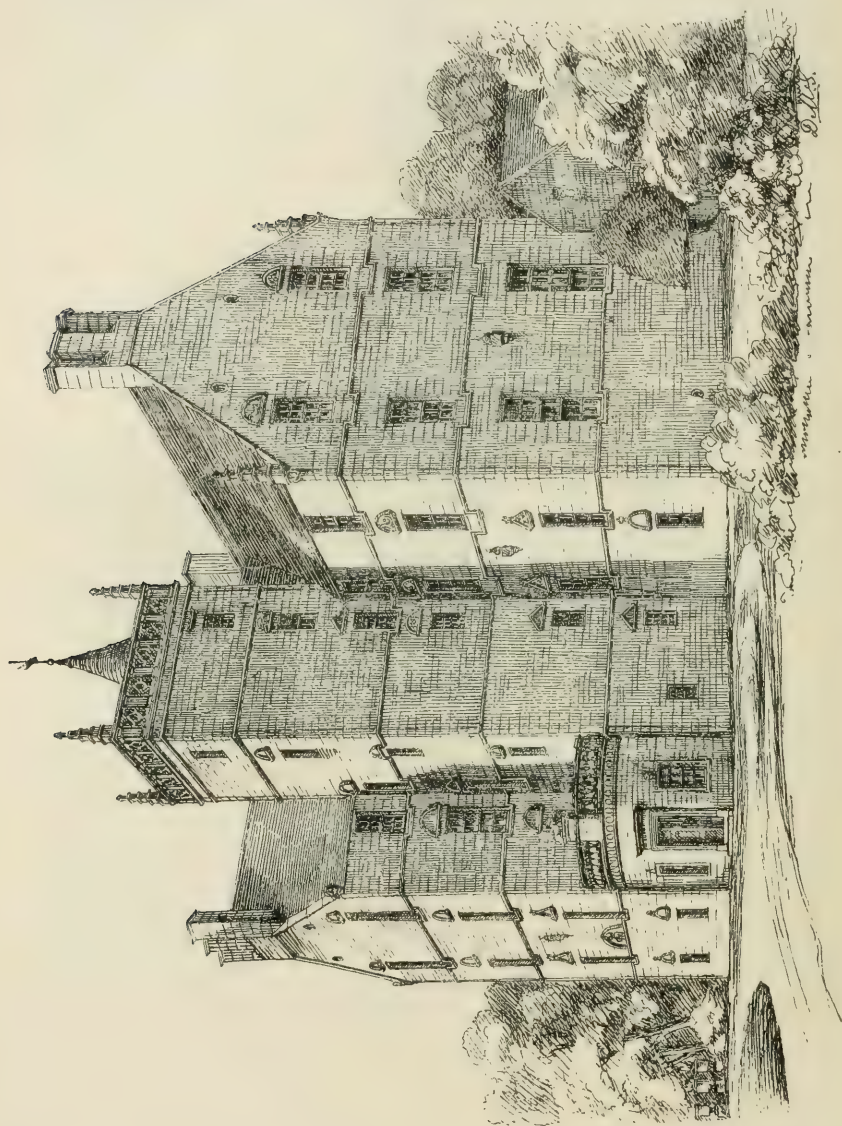


FIG. 662.—Innes House. View from the South-East.

style, as well as from the fact that the history of its construction has been preserved.

It stands about five miles north-east of Elgin, on the level and fertile plain adjoining the south side of the Moray Firth.

The house was built by the representative of the family of Innes of that ilk between 1640 and 1653. The Laird kept a very full account of the expenditure, which shows that the artificers were paid chiefly in victuals. One entry is of special interest, viz., "Item, given to Wm. Aitoun, Maister Maissoun at Heriott his work, for drawing the form of the House on paper, £26, 13s. 4d." (Scots money, equal to £2, 4s. 6d.). This entry confirms the general belief that William Aitoun was the architect of Heriot's Hospital, and that he furnished designs for other houses. The style of the building quite bears out this idea (Fig. 662). The design of the windows, with their Renaissance pediments and ornaments, is quite similar to that of Heriot's and other edifices of the period. The building is further strikingly Scottish in the arrangements of the plan.

Although the Renaissance ornament has in this instance been imported into the far North, the old L plan is still adhered to. This mansion corresponds very closely with Leslie Castle, Aberdeenshire, both in plans and in the design of the chimneys, although, being later in date, there is in the windows and ornaments a more advanced Renaissance feeling.

Owing to the alterations and additions which have taken place at Innes House it has been necessary to restore the plan in the engraving (Fig. 663), but the leading features are quite distinctly traceable in the building. The entrance is similarly placed to that of Leslie, and the square stair in the angle tower is almost identical. The porch shown in the sketch is modern. The other arrangements of the ground floor, including the ordinary private stair to the wine-cellar, are also very similar. On the upper floors the general disposition of the apartments was the usual traditional one, viz., the hall, withdrawing-room, and private room on the first floor, and bedrooms on the upper floors. At Innes, as at Leslie, there are three full stories, and a top story partly in the roof, while the angle tower is continued a story higher.

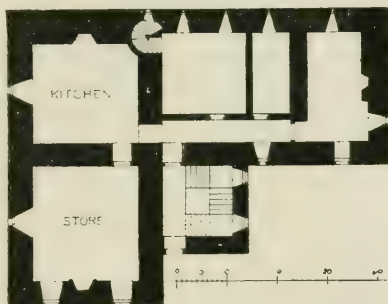


FIG. 663.—Innes House. Plan of Ground Floor.

FOURTH PERIOD—Z PLANS.

The next series of castles we have to consider are those built on what we have ventured to call the Z plan. These consist of the usual oblong main block, representing the original keep, with a tower added at two of the diagonally opposite angles. In the "double tower" plans, described above, we have seen the tendency manifested to construct houses so that one part should protect another. The general use of fire-arms seems to have encouraged this idea, and led to the erection of a second tower at the opposite angle of the main building. In the case of the "double tower" plan, only the two faces of the main block adjoining the tower were protected from it; but in the Z-planned houses the whole of the four walls of the main building are covered and defended from shot-holes in the two diagonally opposite towers. The two towers also add considerably to the internal accommodation of the house, giving, in addition to the apartments in the main block, two small rooms on each floor, instead of the single small room provided by the L plan and the "double tower" plan.

One of the towers is frequently made available for containing the principal staircase to the first floor, staircases to the upper floors being carried up in circular turrets corbelled out in the re-entering angles of the two towers, so as to provide separate accesses to all the different rooms. The towers are sometimes round, and sometimes square or oblong, and occasionally, as at Castle Fraser, one tower is circular and the other square. The mode of finishing the towers at the top varies greatly, and forms one of the most marked and pleasing features of this design.

In some of the plainer houses of the Z plan, such as Terpersie, the towers are simply covered with a slated roof. In other instances, such as Glenbucket, Drochil, Claypotts, etc., the towers are either built square from the foundation or are corbelled out to the square, and are finished with a plain coupled roof and crow-stepped gables. At Kilcoy one tower is brought to the square and finished in this way, while the other is carried up of a round form to the top, and was covered in with a tall conical roof. In other examples, such as Notland, the towers are completed on top with parapets resting on bold corbel tables, behind which there is a parapet walk, provided with bartizans on the angles, for defensive purposes. At Castle Fraser and Fordoun the same idea is carried out in a more fanciful and picturesque manner, and the two towers are treated each in a different way.

An immense variety of design is thus introduced into this form of plan, the arrangements of which form the motives of some of the most interesting designs amongst our Scottish castles and mansions.

As the Z plan was introduced for the purpose of facilitating defence with fire-arms, so, when defence came to be little thought of, this plan was gradually abandoned, by far the larger number of examples being found in the latter half of the sixteenth century.

TERPERSIE, ABERDEENSHIRE.

Although diminutive in size, this is an interesting house, as being one of the simplest and most primitive examples of the Z plan—the design founded on the old keep plan, with round towers added at two of the diagonally opposite angles of the main block. The central building is only 28 feet by 18 feet over the walls (Fig. 664), and the towers are

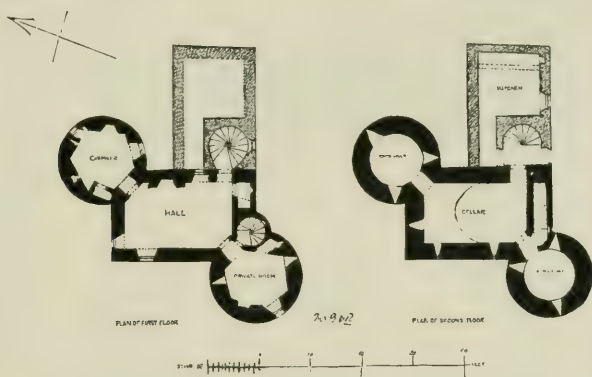


FIG. 664.—Terpersie. Plans.

about 18 feet in diameter, including the walls. The towers have the shot-holes arranged so as to command each face of the house, and in the upper floors there are also numerous shot-holes looking out in all directions, as shown in the sketches (Figs. 665 and 666).

These shot-holes are intended for musketry only, and have not the deep externally splayed ingoings of the earlier forms of embrasures for guns, the splay being entirely in the inner ingoing, with only a small round hole visible on the outside. The original outer door was on the east side, entering directly into the vaulted cellar occupying the basement. Crossing this, the door to the south-west tower is reached, from the ingoing of which a straight stair in the thickness of the wall leads to the hall on the first floor. Three strong doors have thus to be passed from the entrance on the ground floor before the stair to the hall is reached. Perhaps the hall had also a direct external entrance on the first floor, by the doorway which now leads to it from the newer staircase. There is a high window to the hall formed over the top of the staircase from the

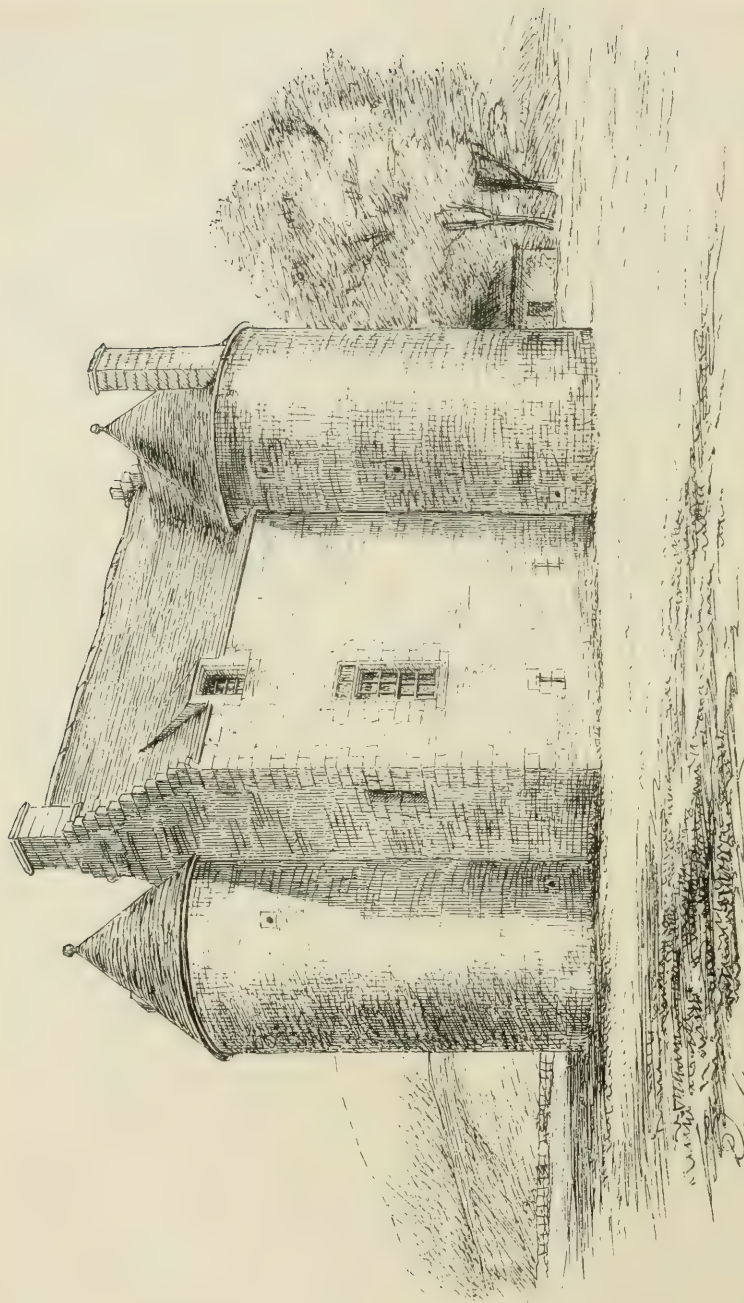


FIG. 665.—Terpersie. View from the North-West.

ground floor. The cellars in the towers have domed vaults. The hall is 21 feet by 13 feet, and gives access to two rooms in the towers, which

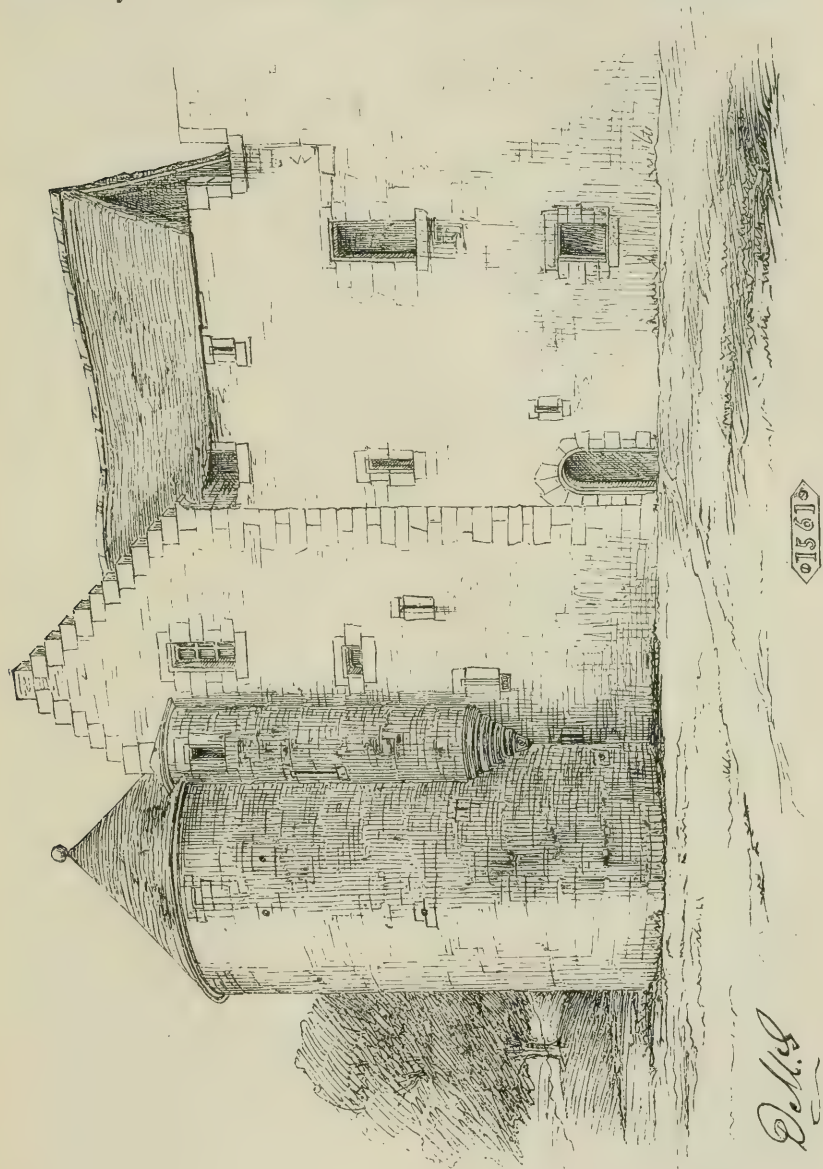


FIG. 666.—Terpersie. View from the South-East.

may have been private rooms or bedrooms. They are irregular hexagons internally, and each of them has a garde-robe and fireplace. A turret

corbelled out in the angle of the south-west tower (Fig. 666) conducts to the upper floor, which is similarly arranged.

Terpersie is situated in a quiet secluded glen not far from Alford. It belonged to a branch of the Gordons of Lesmoir, and was built, according to the label under one of the loops of the stair to the hall, in 1561. The castle was thus probably built by William Gordon, who is recorded to have taken part in the battles of Corrichie, in 1563, and Tillyangus, in 1573. The label containing the date has the appearance of being fixed with screw-nails (Fig. 666), the whole however, including the nail-heads, being carved in the stone. The lowest corbel of the angle staircase contains the letter G, for Gordon, and the boar's head of the family arms is carved over the first-floor window. At a later date the wing to the east was added, so as to provide a separate kitchen and a better staircase close to the door. It would also, of course, give additional accommodation in the upper floors, which are now in sad dilapidation. The house was formerly surrounded by a moat, which, being on haugh ground close to the Esset Burn, would be easily filled with water.

CLAYPOTTS.

This singular-looking edifice is almost identical with Terpersie in the arrangement of the plan, but is much more elaborate and striking in its external aspect. It is possessed of considerable interest from being twice dated, and from remaining almost entire and unaltered.

It is situated near the watering-place of Broughty-Ferry, about three miles east from Dundee, and consists of an oblong block measuring about 34 feet by 25 feet, with a circular tower at two of the diagonally opposite angles (Fig. 667). Over the towers it measures 65 feet. At the junction of each tower with the square building there is a wheel staircase continued from top to bottom (Figs. 668 and 669), a very unusual arrangement. It frequently happens that one stair is designed in that manner, but in houses of this class two staircases so arranged are seldom found, one or other of the stair turrets being generally corbelled out at the first or second floor level. The larger stair is what may be termed the public stair, being close to the entrance door, while the one on the opposite side would be used as a private stair for the inmates of the house only. The continuation of the latter down to the cellar seems, in this instance, to be in lieu of the separate private stair which is usually introduced, leading to the wine-cellar.

The general plan of Claypotts and other similar buildings of this period shows a decided advance in domestic planning over the earlier forms of the keep, with the modifications we have hitherto considered. The small square rooms in the turrets are certainly not luxurious bed-

rooms, but they are a great improvement on the wall-chambers of the earlier plans, which served the same purpose. The double tower also gives an extraordinary amount of accommodation. We have here on the basement a kitchen and three storerooms or cellars, one large public room in the main block on each of the upper floors, and eight smaller apartments in the towers. The main building is four stories high, while the towers contain an entresol in addition. The eaves of the roofs depart from the traditional arrangement of the keep plans, and have no defensive battlements and walk round the top of the walls; but, at the same time, there is a slight reminiscence at the two angles of the main block which are without round towers, of the old defensive style of keep, now beginning to be superseded. The battlements at these corners (Figs. 668 and 669) are reached from the room on the top story. They are narrow, and the length of the open walk is about 10 and 12 feet respectively. The protecting parapets, which rested on the continuous corbel course shown on the sketches, are in both cases gone. But, while the upper floors show an advancement in the style of house architecture, the ground floor of Claypotts is still massive and severe, the rooms being all vaulted, and mostly lighted with gun-holes instead of windows. Indeed, in this floor there is only one window, and that a small one, for the kitchen in one of the towers. These shot-holes have splays to the exterior, but they are small compared with the enormous openings of the early embrasures, such as those of Spynie. At Terpersie and Coxton we have met with small shot-holes without external splay of any kind. Both the Terpersie and the Claypotts forms were in use at this period for fire-arms.

The large hall on the first floor has at one time been divided so as not to enter directly off the stair, but from an antechamber or "screens," which would be useful both for service and also in protecting the hall from the draughts of the stair. The socket of the corner post of the screen still remains in the pavement floor of the hall. The floors above are all of wood, and in a very unsound state. The roof is old, and may be the original one. It is put together with mortises and wooden

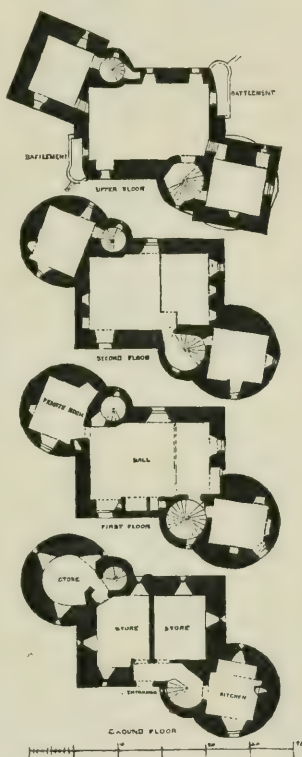


FIG. 667.—Claypotts. Plans.

pins; the thick stone slabs, commonly used in the district instead of slates, are secured with pins hanging on laths.

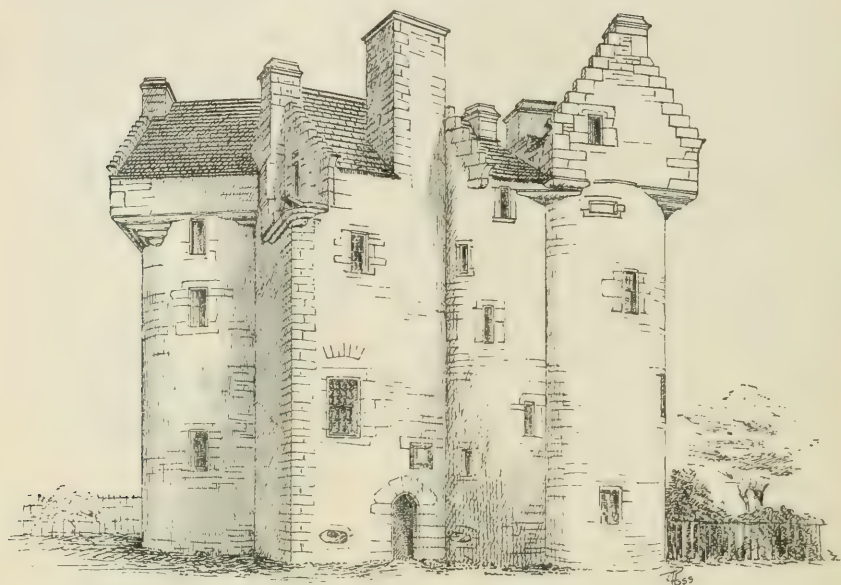


FIG. 668.—Claypotts. View from the West.

Claypotts derives its peculiar character from the curious overhanging

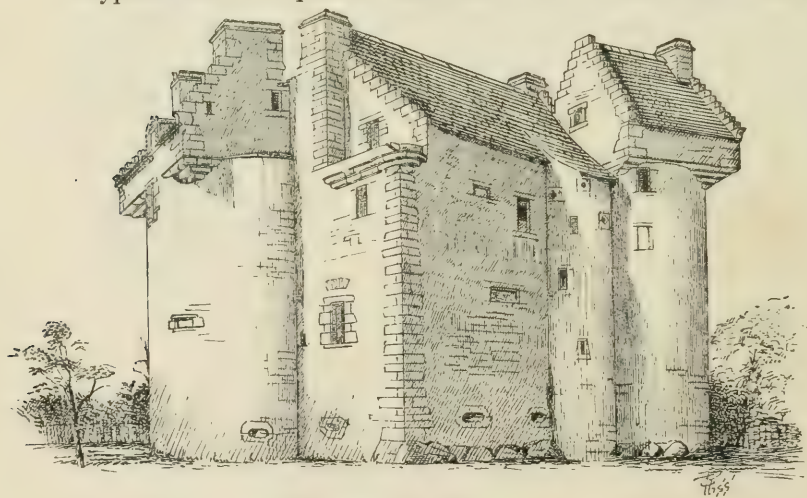


FIG. 669.—Claypotts. View from the South-East.

effect produced by the square top story placed on the round towers.

Attention has been above directed to the prevalence of corbelling in the Scotch architecture of this period, and this is an instance in which, from the peculiar grouping of the parts, this effect is more than usually pronounced. There is a difference in the manner of placing the square top

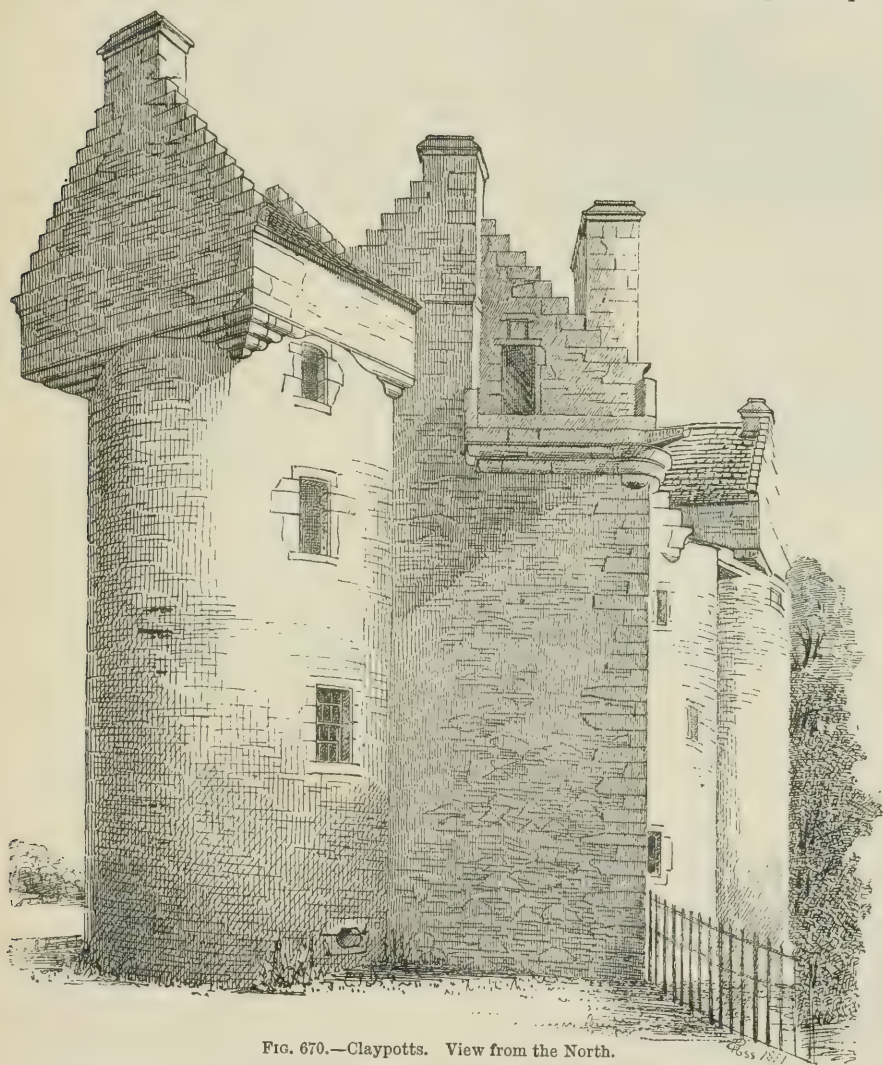


FIG. 670.—Claypotts. View from the North.

stories on the round towers. At the south-east tower the square top comes within the circle 9 or 10 inches, and requires three tiers of corbels, while, in the other instance, the square exactly encloses the circle and requires four tiers of corbels (Fig. 670). There have been various dormer

windows, round the top of which only one fine example remains, as shown in the sketch (Fig. 671).

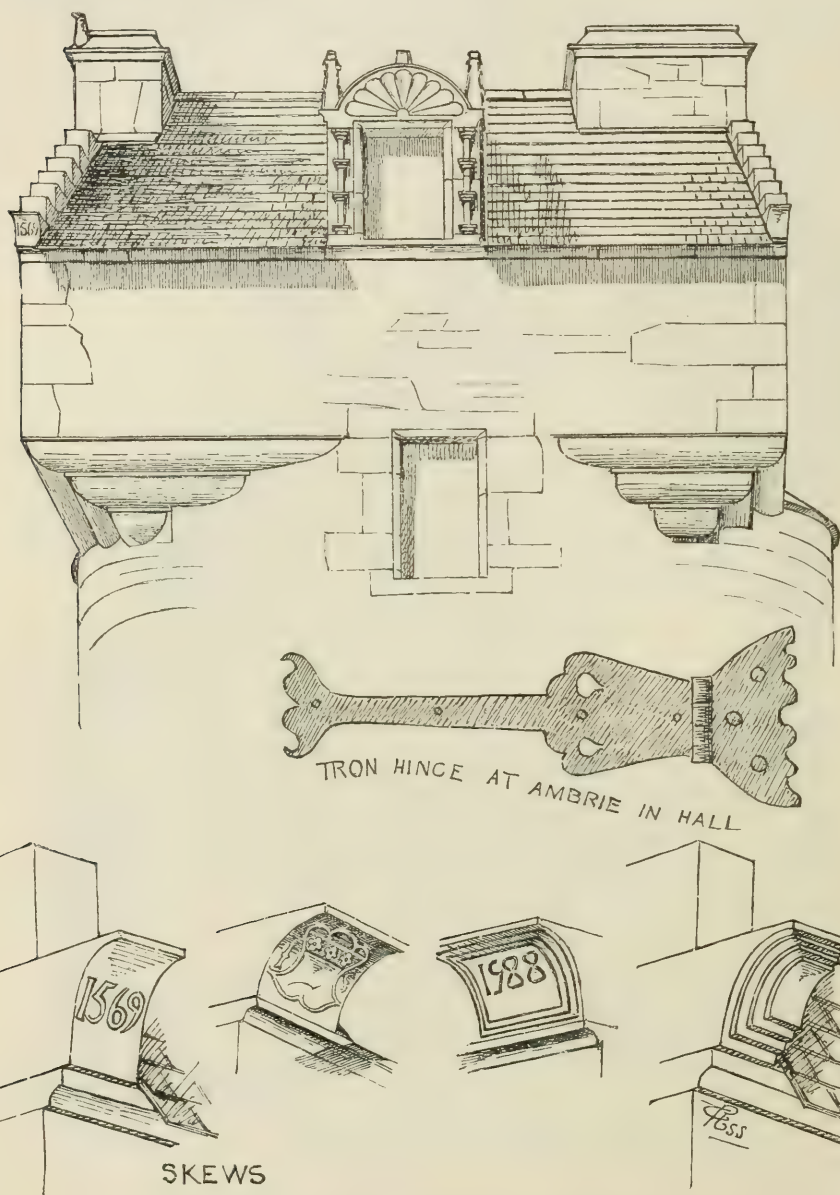


FIG. 671.—Claypotts. Details of Dormers, Skews, etc.

Claypotts is well preserved, having been inhabited by farm labourers up till a recent period, but it is now used as a lumber store in connection with a farm-steading, and is not in good order. Very little outlay is required to make it again a place of habitation, and this would be the best means of preserving it from destruction.

As already stated, there are two dates carved on the skew stones of the gables. The southern tower, as will be seen by the enlarged sketch (Fig. 671), bears the date of 1569, while on the northern tower is the date 1588 (the 5 being curiously turned upside down). Nine years before the first date, or in 1560, the lands of Claypotts became the property of Gilbert Strathauchtyne or Strachan. This Gilbert and his son, John, began and finished the house at the above-mentioned respective dates. The initials J. S., with the Strachan arms, are cut on the skew stone of the north-west gable, opposite the one containing the date of 1588 (Fig. 671).

NOTLAND CASTLE, ORKNEY.

Notland Castle is situated near the northern end of the island of Westray, about half a mile inland from Pierowall Bay. The position of the castle is well chosen for defence. The bay on the east side of the island, which is almost land-locked, is the only safe landing-place. From its southern extremity a range of hills sweeps round behind Notland, forming a precipitous coast-line to the north and north-west, so that from these quarters it was tolerably well protected. To the south, at the base of the hills, and about half a mile distant from the castle, is Burness Loch, a small fresh-water lake, which had an outlet (now diverted and dried up) passing about 150 yards in front of the castle, through a marshy track, and emptying into the sea on the north,—thus effectually protecting the castle from assault on the Pierowall side, except of course by the causeway or bridge which crossed this marsh.

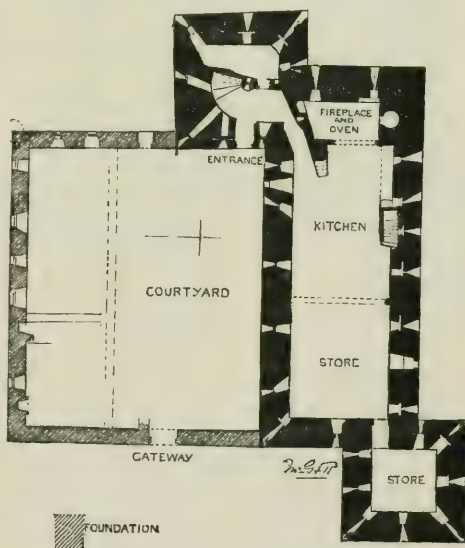


FIG. 672.—Notland Castle. Plans.

The castle is of two periods. The first and main portion (shaded black on plan, Fig. 672) is an oblong measuring 87 feet by 36 feet, with a tower at two of the diagonally opposite angles. It will be observed that in this instance the angle towers are square, not round, like those we have hitherto considered. The south-western tower, which measures about 30 feet square, contains the great staircase. The other tower measures about 27 feet square at the base. Above the ground floor its short north-west side is thrown off the square by corbeling, in order to contain garde-robes and a small staircase, as will be seen from the drawings (Fig. 673). One of the most extraordinary features of the castle is the number of large shot-holes which bristle in three or four tiers round its walls. In this respect it has been not

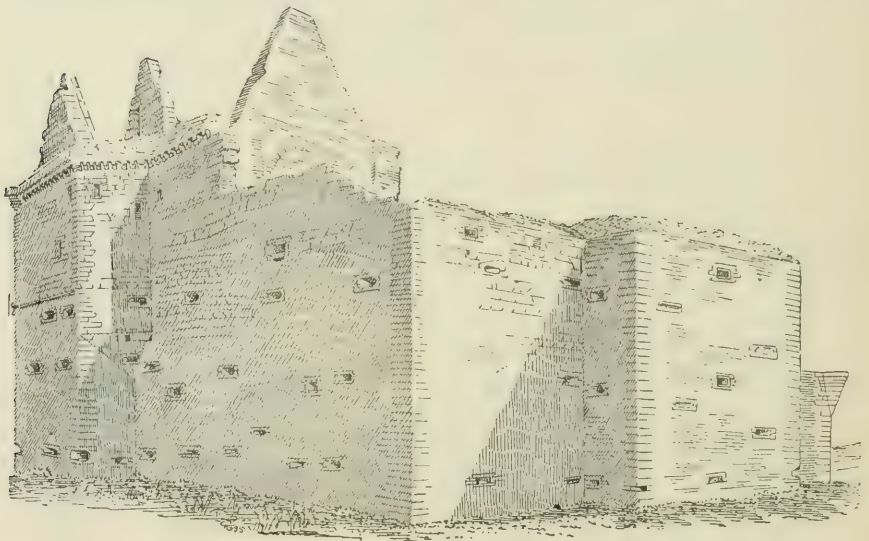


FIG. 673 —Notland Castle. View from the North-West.

inaptly compared with the hull of a man-of-war ship. These shot-holes number, in the present ruinous state of the castle, no fewer than sixty-one, and there seem to have been nine more in the ruined tower at the west end, besides some five or six in the interior walls commanding the entrance and staircase. They vary from 6 to 8 inches in diameter, and are splayed outwards and inwards. Many of them have slot-holes inside, as if for a cross-bar, similar to what is found at Ravenscraig, in Fife.

The entrance doorway, which is at the re-entering angle of the south-west tower, leads directly into the staircase, through the large newel of which a shot-hole fronts the visitor.

The ground floor of the main building, which is vaulted throughout,

is 17 feet high, and contained the kitchen, 35 feet long, by the breadth of the building, less a passage leading to stores beyond (Fig. 672). The fireplace at the west end measures 17 feet by 9 feet, and contains a round

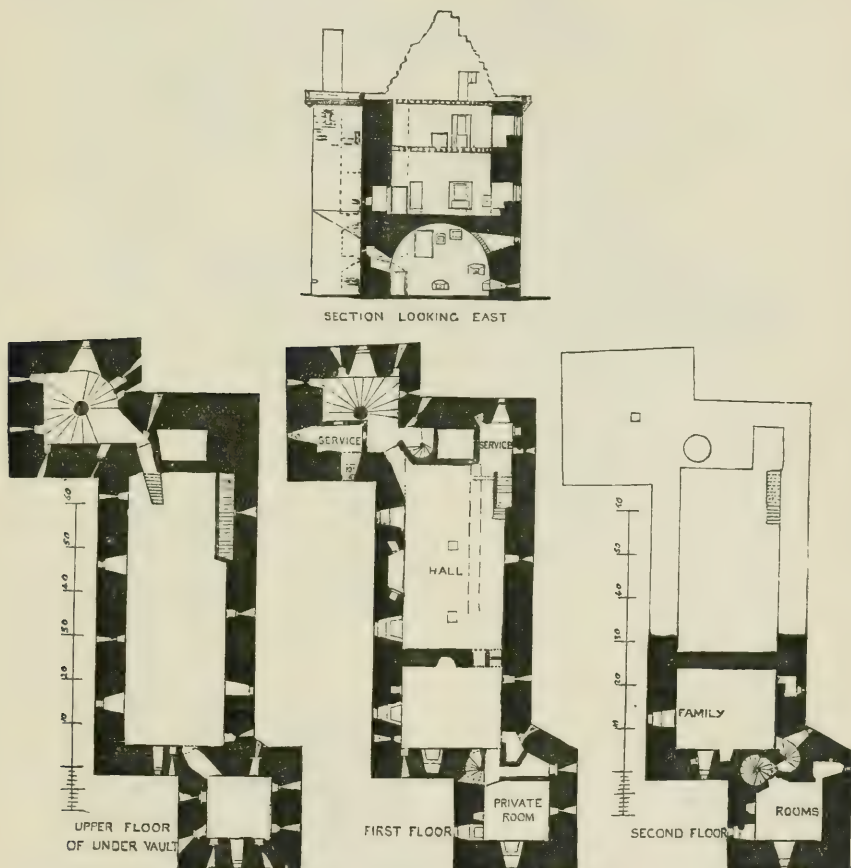


FIG. 674.—Notland Castle. Section.

oven in the thickness of the wall, and three shot-holes. From the kitchen a stair, now nearly gone, led up to an entresol landing in the great staircase (Fig. 674). It seems probable that the vault of the basement had an upper or entresol floor at this level, as the north-east tower contains two stories in the same height, both vaulted, the entrance to the upper of which is seen on the section about 9 feet above the ground level. The shot-holes on this level also indicate the existence of a floor, as that would be necessary in order to render them of any use. Another straight service stair led up from the kitchen floor to the great hall. The basement and entresol are principally lighted by the shot-holes, which must

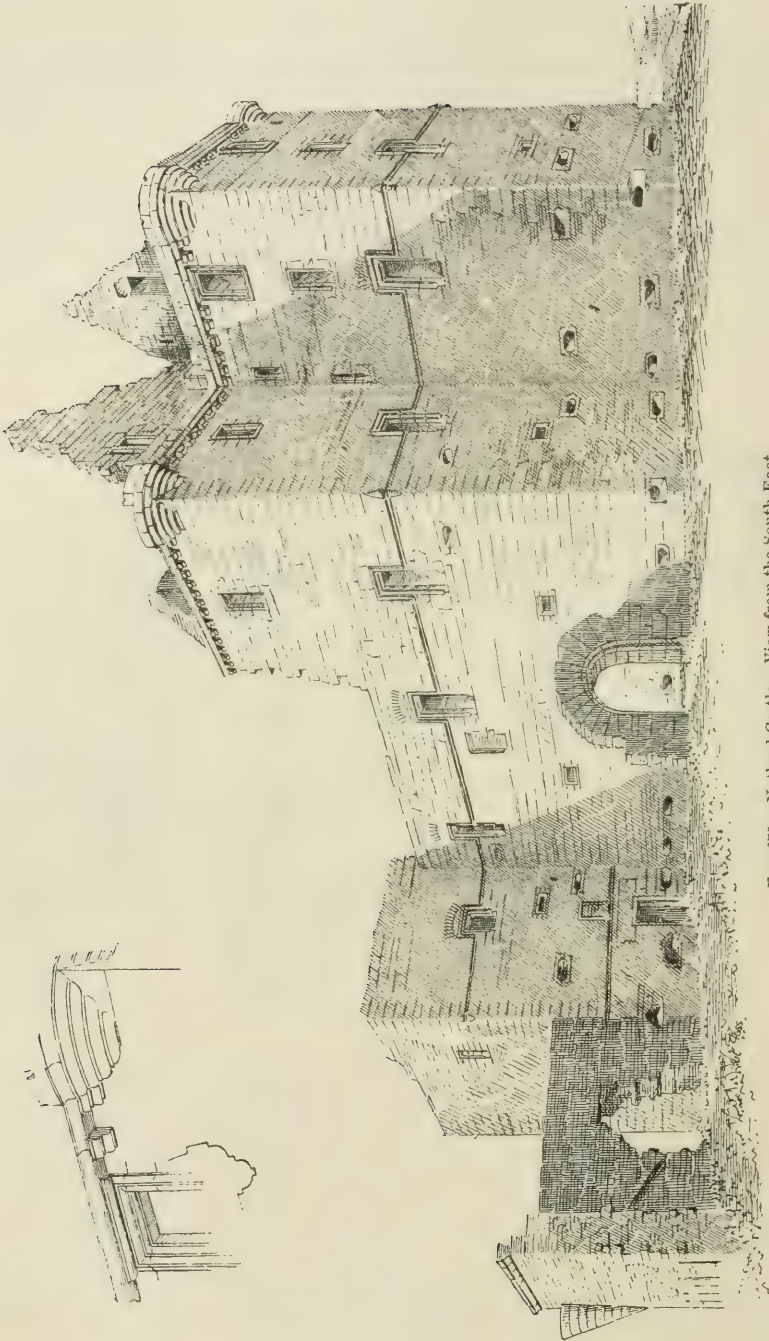


FIG. 675.—Notland Castle. View from the South-East.

have been protected by shutters, otherwise the kitchen and rooms above could not have been habitable. In one of the storerooms in the basement was the well, all traces of which are now obliterated with rubbish.

The hall, entering off the great staircase, is 42 feet long by 23 feet wide, with side fireplace and windows, and small service-room at the top of the stair to the kitchen. Two hatchways in the centre of the floors open to the entresol in the vault of the basement. The dotted lines shown running along the plan of the hall represent a wall built with stone and clay, and now quite ruinous, erected in later times to form a passage from the service-room to the private rooms.

Entering from the far end of the hall is the private room, and beyond this a bedroom in the north-east tower, both having fireplaces and garde-robes. In the re-entering angle of this tower a newel staircase led to what were evidently the family rooms above, four in number, and also to the battlements. This eastern or family portion of the castle is cut off from the western part by the thick partition wall seen crossing on the first and second floor plans. This partition, about 4 feet thick, rests on the vault under the hall, but has, as will be seen in the north-west view (Fig. 673), a relieving arch above to carry some of its great weight from the vault to the side walls, which are about 7 feet thick.

The western portion of the castle above the hall floor is now quite ruinous (Fig. 675), and is supposed by some writers never to have been finished. However this may be, a circular stair at the head of the great staircase leads up to the vaulted roof of the latter, above which the walls do not go. This well stair, along with a straight flight over the service stair, was evidently meant to serve this end of the castle.

Ben, a writer of the first quarter of the sixteenth century, noticing Notland, says, "In Westray there is an excellent castle, but not yet completed." This gives a certain foundation for the common belief, which an inspection of the building rather confirms, that the walls of the western portion never were higher than now, and it may have been that they were roofed in at their present level, having attic rooms in the roof, for which the stairs already referred to would be serviceable.

The great staircase (Figs. 676 and 677) is one of the finest in Scotland, and it is probably only excelled by those of Fyvie or Glamis. It consists of winding steps averaging 7 feet long and 6·37 inches high, and each step is formed of a single stone. The newel of red sandstone is 3 feet 1½ inch in diameter. This newel is crowned on the top by a great cap, which measures 2 feet 10 inches high over the neck moulding, and is built in three courses, the lower one being moulded, and the two upper sloping courses covered with ornament. That of the under course consists of flutings, containing flat beads, a round hollow with flat ball, one or two compartments with sinkings diverging from a central line like an ear of barley, or the head of a stalk of rye-grass. The upper tier,

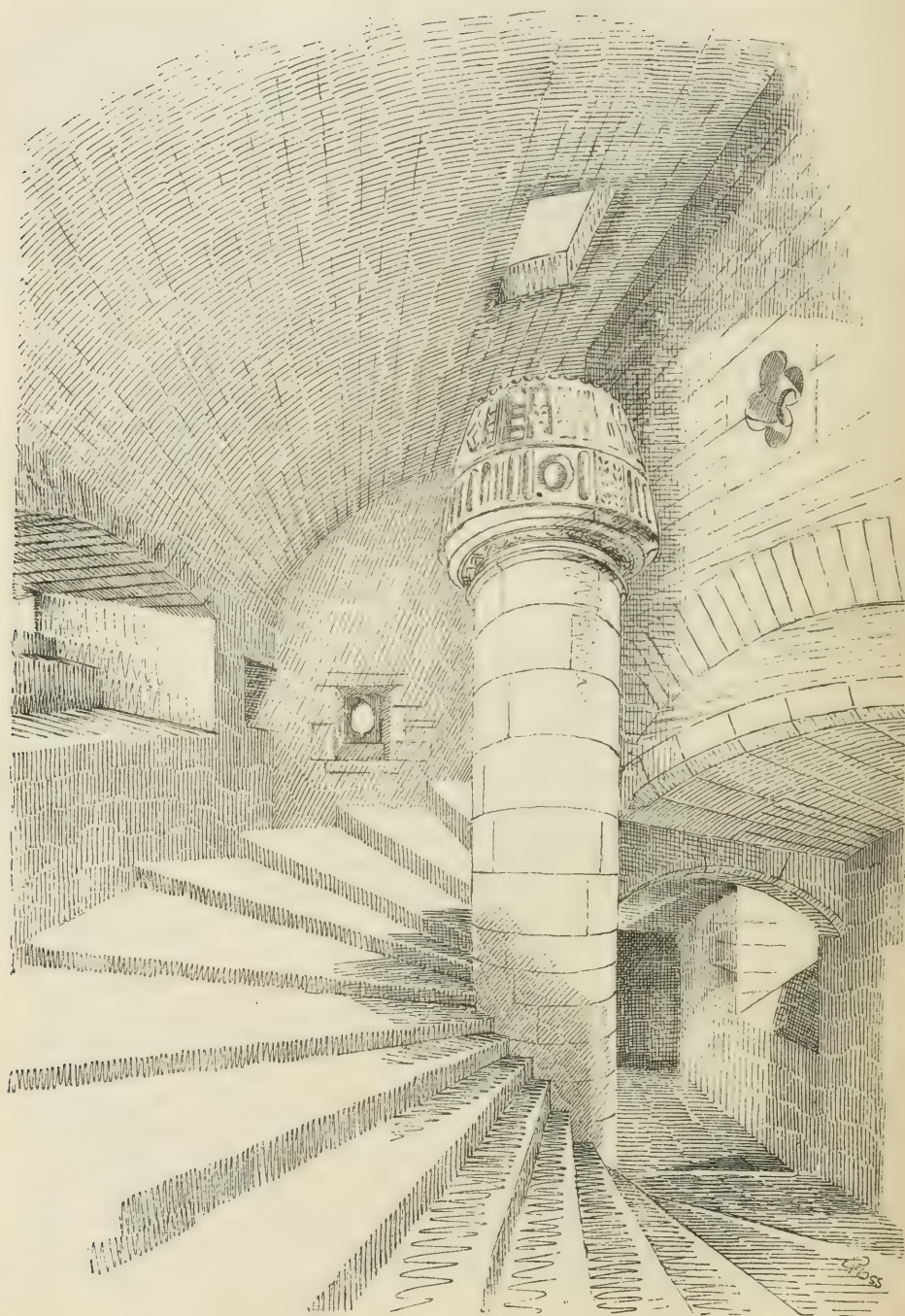


FIG. 676.—Notland Castle. View in Staircase.

also arranged in compartments, has four mummy-like figures, several

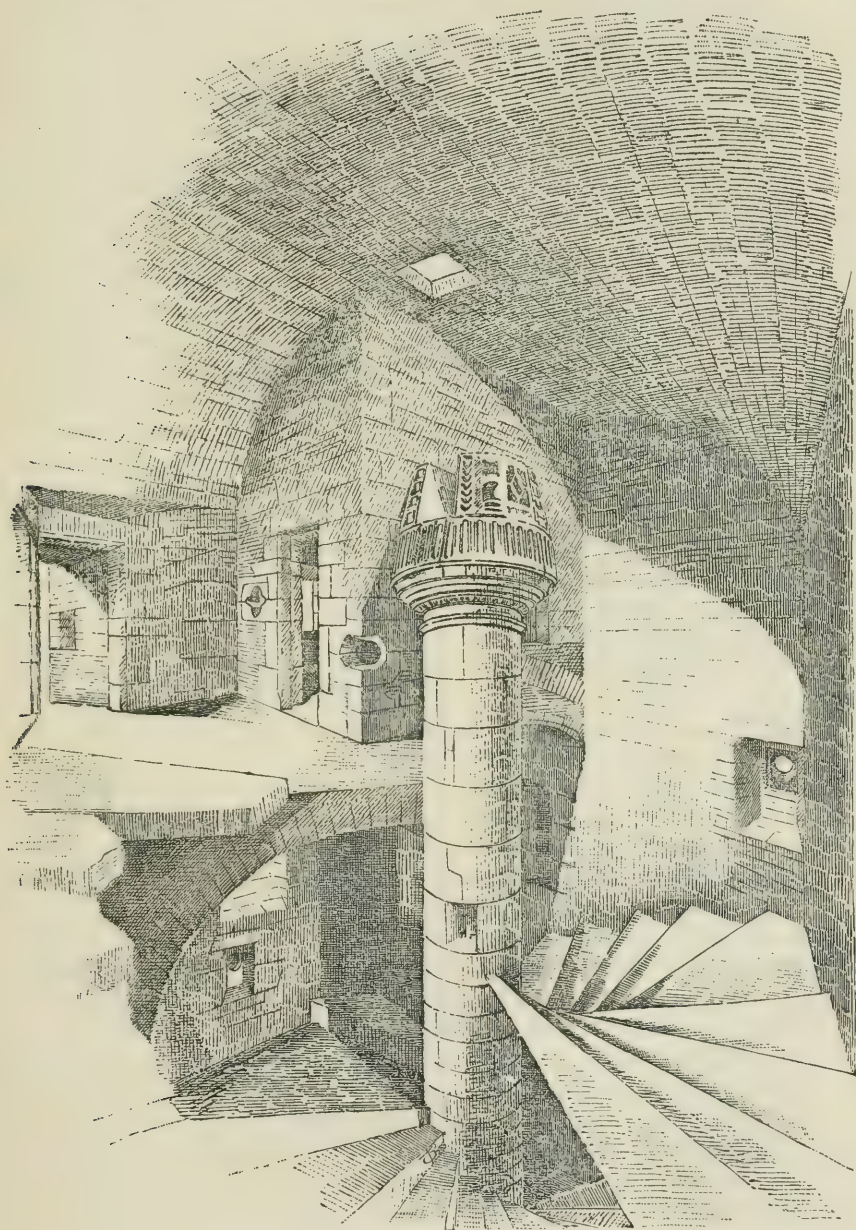


FIG. 677.—Notland Castle. View in Staircase.

apparent representations of upright steps of stairs, a square set diagonally,

the rye-grass ornament above referred to, and various other embellishments. But the initials of Thomas de Tulloch, Bishop of Orkney, with the kneeling figure of a bishop mentioned by Mr. Billings as ornamenting the capital of the pillar, are not to be seen, although the capital, which however is not quite entire, exists now as represented by him in the *Baronial Antiquities*. Nor is the guard-room at the top of the stair "perfectly unique," as supposed by Mr. Billings. Guard-rooms in this position are of frequent occurrence, that at the top of the great staircase at Fyvie being almost identical with the one at Notland.

Indeed, the whole arrangements of the termination of the stair newel, with its capital and the guard-room, so closely resemble those at Fyvie, that we may safely assign them to the same age and to the same school. At Fyvie the capital is of a rude Gothic design. At Notland it has more of a Renaissance character, being in outline not unlike an Egyptian design, but in both cases the whole idea is the same. What Mr. Billings calls the guard-room, was probably on ordinary occasions used as a waiting-room for servants. In the sills of each of the windows of this room is a hole about 11 inches square, now filled with rubbish, with a checked rebate for a lid. It is not possible to say what these apertures were used for. They do not resemble the ordinary sinks found in kitchens and service rooms. The quatrefoil shot-hole from the guard-room, shown restored in the view of the stair, looking up (Fig. 676), does not exist; there is now merely a rough opening.

The buildings of the second period consist of a large courtyard to the south, measuring about 71 feet from east to west, by about 57 feet from north to south, enclosed by walls 3 feet to 4 feet thick, with an arched entrance gateway in the east wall.

Along the south wall there was a range of buildings, with two fire-places. Although now very ruinous, the apartment at the south-east corner remained entire till about the beginning of this century, and was used as the schoolroom of the district. The round turret at the top of the wall at the south-west corner has its centre at the outer angle of the wall, after the manner of the seventeenth century. Its corbelling is peculiar from the absence of mouldings, a straight slope being used instead.

Notland is said in the *Baronial Antiquities* to have been begun by Thomas de Tulloch, who was Bishop of Orkney from 1422 to 1455, and that his initials, etc., occur in the staircase. We have already seen that there is no foundation for the latter statement, and we have not seen any evidence in support of the former.

The whole plan and style of the castle forbid such a conclusion. Bishop Tulloch may possibly have had a castle here, but, if so, it was not the one now existing. The plan of the castle is of the Z form, so frequently met with in the latter half of the sixteenth century. The advanced style of planning, the spacious stair, the numerous shot-holes, the beaded windows, with the string moulding carried round

them, the little hour-glass-looking ornaments on the string-course at the corners, and the small ornamental corbellings at the parapet, all indicate a later age than Bishop Thomas's time. The upper tier of windows below the corbels at the east tower (see enlarged sketch, Fig. 675), are almost identical in design with the three windows at Balmbreich, shown over the high arch in the view from the courtyard, and of which a large sketch is given. This part of Balmbreich is unquestionably early seventeenth century, and the Fyvie staircase which so closely resembles the Notland one, was erected in the sixteenth century, so that, judging of the age of Notland by its style, it cannot be placed earlier than the latter half of the sixteenth century. Possibly the walls of the main building may represent the castle founded by Bishop Tulloch, and referred to by Ben as being unfinished in the beginning of the sixteenth century, while the upper stories and the wings may have been added at a later date.

Gilbert Balfour of Westray, a strenuous supporter of Queen Mary, obtained possession of the castle from Adam Bothwell, Bishop of Orkney, in 1560, and is said to have had it prepared by the Queen's orders for the reception of herself and her husband Bothwell, Duke of Orkney.

The style of the building would indicate that the upper part and the staircase may have been built at that time. Although so remote, this castle is not destitute of historical interest. It afforded refuge to the officers of Montrose after his defeat, and in consequence suffered from Cromwell's forces, by whom it was burned, and has since remained a ruin.

DROCHIL CASTLE, PEEBLESSHIRE.

This is a massive ruin situated on a height in a retired spot at the junction of the Tarth and Lyne Waters, and commanding a fine view of the valleys of these rivers and of that of the Tweed. This edifice is believed to have been built by the Regent Morton shortly before his execution in 1581, but never to have been finished. It is described as being intended for a palace rather than a castle, and its arrangements justify this view—the defences consisting almost exclusively of shot-holes in the round towers at the north-east and south-west angles, so placed as to command the various sides of the building. These towers are round, and are placed in the usual position at two of the diagonally opposite angles, but they are very diminutive in proportion to the size of the castle as compared with most other similar buildings (Fig. 678).

The plan of the main building is quite unique. Castles and houses in the sixteenth century, and for long after, were almost invariably built as single tenements, the rooms having windows on both sides, and entering through one another. But Drochil Castle is designed as a double tenement, with a great corridor or gallery 12 feet 6 inches wide on each story running through the building from east to west, and dividing it

completely into two blocks, each containing rooms entering from the gallery, and lighted by windows on one side only.

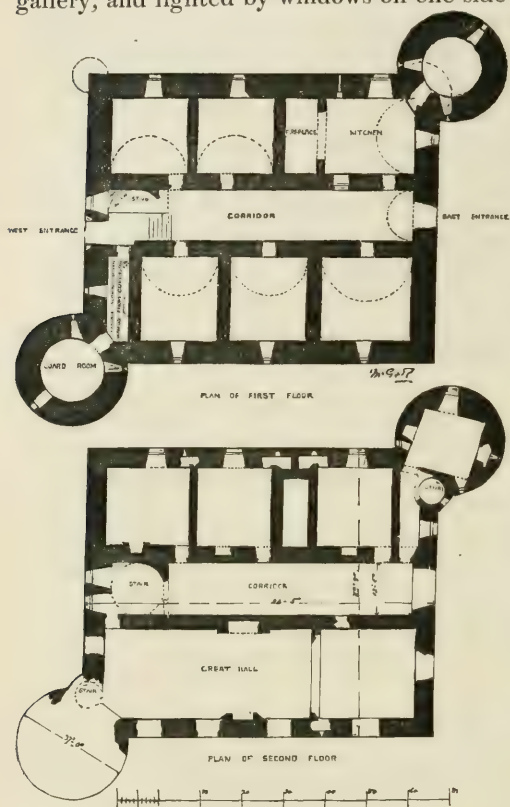


FIG. 678.—Drochil Castle. Plans.

are situated on the south side of the gallery, and four bedrooms (each with a garde-robe) on the north side.

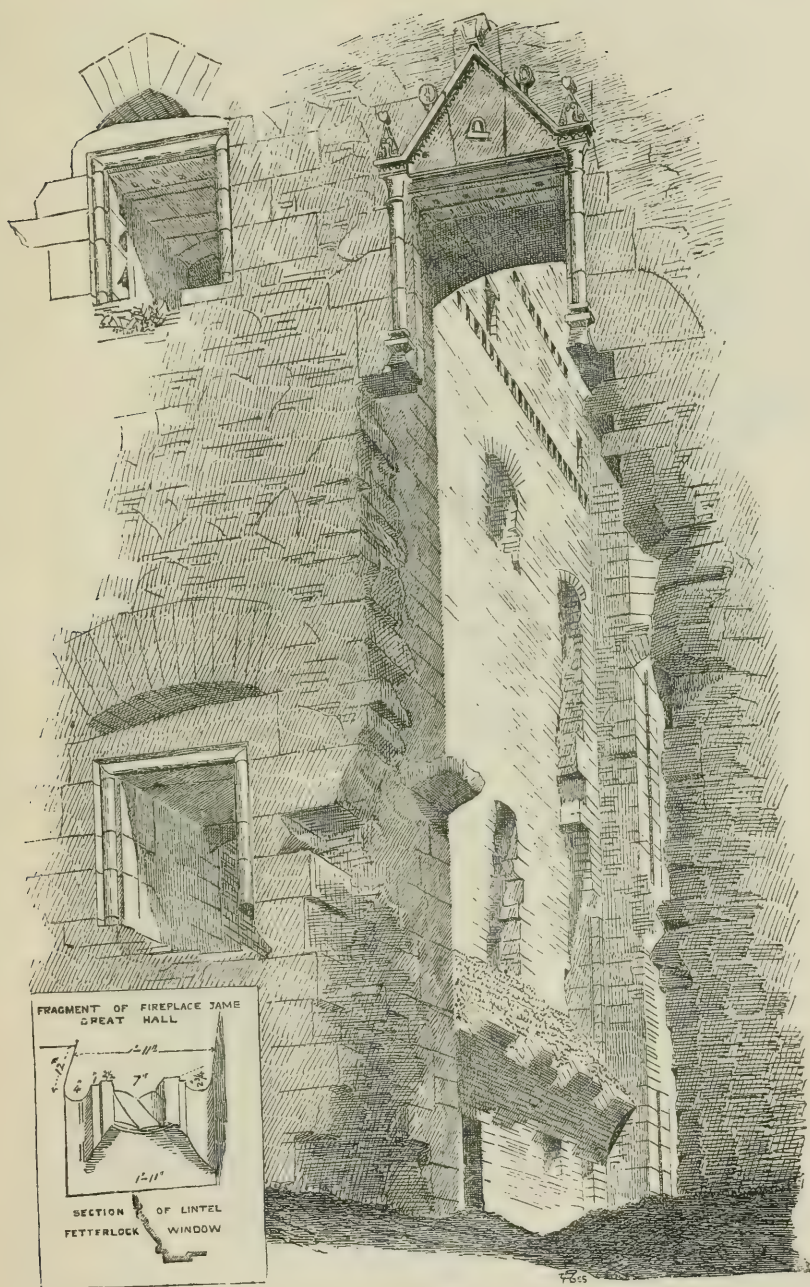
The hall is 50 feet long by 22 feet wide, and was lighted with three windows to the south and one to the west. The fireplace has had handsome jambs, with a spiral shaft, a small fragment of which still remains (see sketch in corner of Fig. 679).

Opposite the fireplace are the remains of a carved stone sideboard.

The south-west tower contained a room entering from the hall, with small staircase to the floor above corbelled out in the angle. The private room is at the east end of the hall. The withdrawing-room was no doubt situated over the hall, where it would have an extensive view and a fine southern exposure. There was a story containing bedrooms above it, but the upper floors of this division of the castle do not now exist. The walls of the upper floors of the north division, however, still

The entrance was on the ground floor, and there was an outer door at each end of the gallery. The principal entrance door was at the west end, immediately adjoining which was the principal staircase leading to the upper floors, but now entirely destroyed. A passage sloping downwards from this point leads to the south-west tower, which seems to have been the guard-room. At the east end of the corridor, on the north side, is the kitchen, with its great fireplace, drain, and service-window. The remainder of the basement is occupied with vaulted cellars, having small windows set high in the wall. The whole of this floor, including the towers, is vaulted.

On the first floor, the great hall and private room



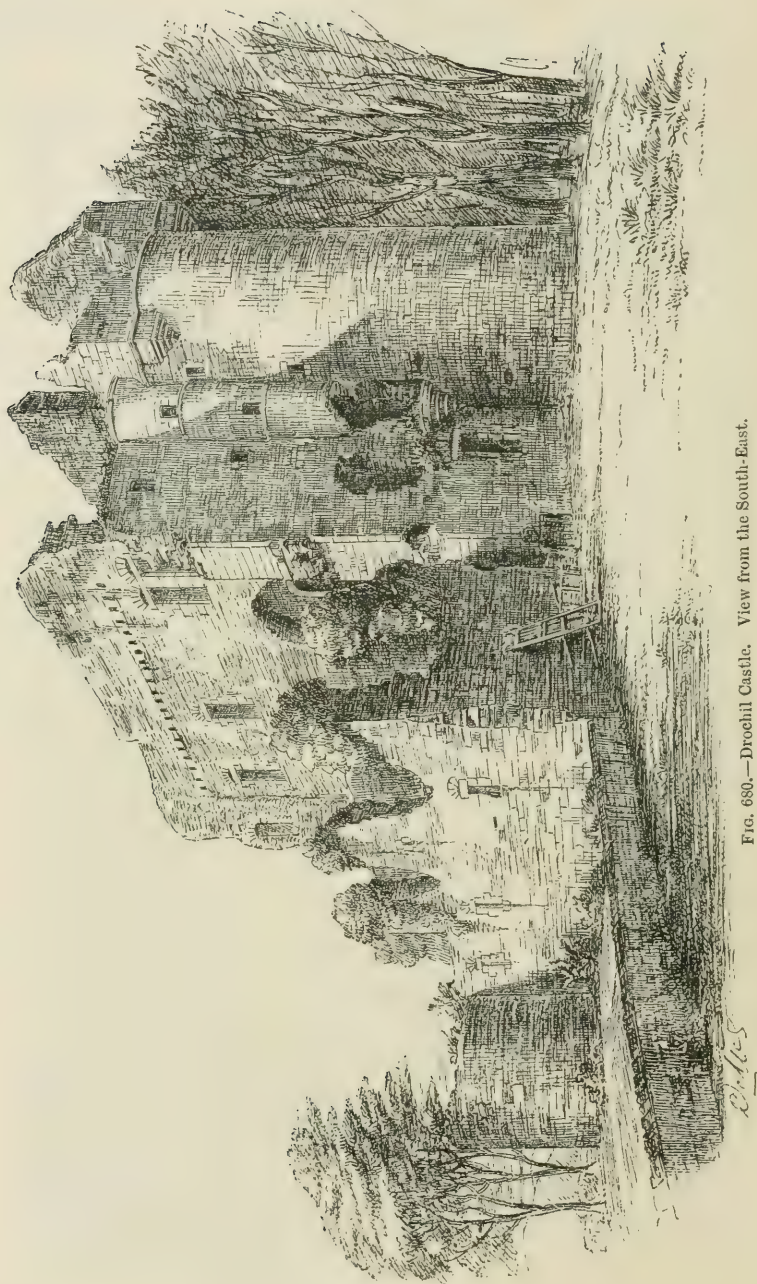


FIG. 680.—Drochil Castle, View from the South-East.

remain, and show that the building was four stories high, with an attic in the roof. The corridor on each floor is lighted by large windows at the east end. The rooms have all separate entrances from these corri-

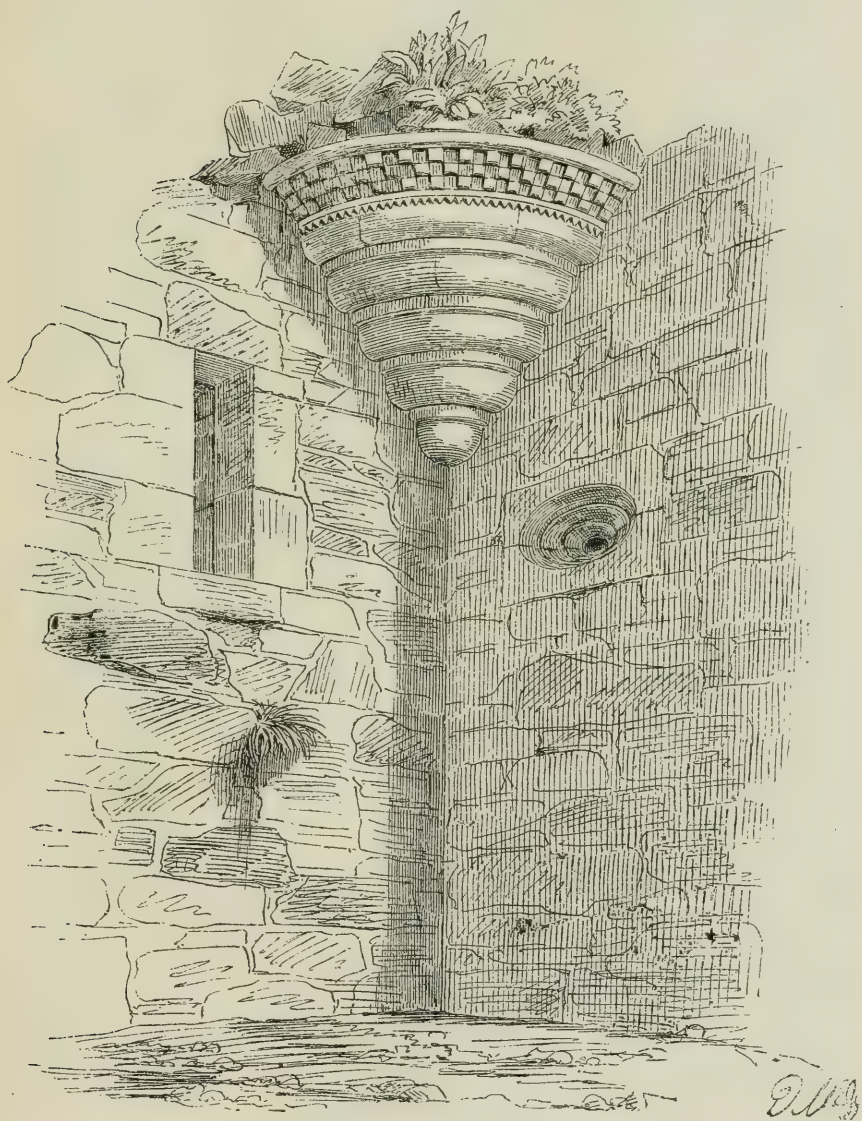


FIG. 681.—Drochil Castle. Corbels at South-West Tower.

dors or galleries, that in the north-east tower having a passage and a small corbelled stair to the upper floors, as at the south-west tower.

This passage is only half the height of the rooms, so that a small chamber is introduced above it, entering from a turret stair.

The external features of the castle are generally very plain. The mode in which the north-east tower is corbelled out to the square is peculiar (Fig. 680). The square does not form a tangent to the circle, so that part of the circle projects beyond the square on the different faces.

The west doorway is said to have been surmounted with the letters I.E.O.M., for James, Earl of Morton, but there is now no trace of this. The window over this doorway, however, still survives, and is more ornate than the other parts of the building (Fig. 679). The style of its pilasters and ornaments is quite characteristic of the end of the sixteenth century. The latter comprise the letters I.D., for James Douglas, and the heart, a part of the Douglas arms. The fetterlock in the centre of the tympanum belonged to the Regent, as Warder of the Borders,—fair proof that he built it. The mortise-holes in the window jambs and lintels for the usual iron stanchions are distinctly visible all over the building.

The corbelling of the south-west turret staircase (being near the principal entrance) is made somewhat ornamental (Fig. 681). The chequer design on the upper portion shows the fanciful ornamental pattern to which the great parapet corbels of the early castles were finally degraded. At Edzell and similar castles there are examples of the beginning of this process, and it may be traced through all its stages till the corbels become at last reduced to this mere shadow of their former greatness. The shot-holes are also noteworthy, having the usual deep splay of the ingoing cut up with several fillets, the object of which was to check missiles fired into it, and prevent the embrasure from acting as a funnel to conduct bullets into the tower.

One angle turret still exists at the north-west angle of the building. It is circular, and so set on the angle that the centre of the circle coincides with the angle, which does not therefore cut up into the corbels in the usual way, and is thus similar to the turrets of Heriot's Hospital. This form of corbelling is generally an indication of late work, but here it seems to be introduced as a novelty, in the same way as the central corridors. It is said that the Regent had not had time to complete the castle when he was apprehended and executed in connection with the murder of Darnley, and that in consequence the castle was never finished.

CASTLE FRASER, ABERDEENSHIRE.

This important castle is situated on a level meadow in the parish of Cluny, about $3\frac{1}{2}$ miles south-east from the Monymusk Station of the

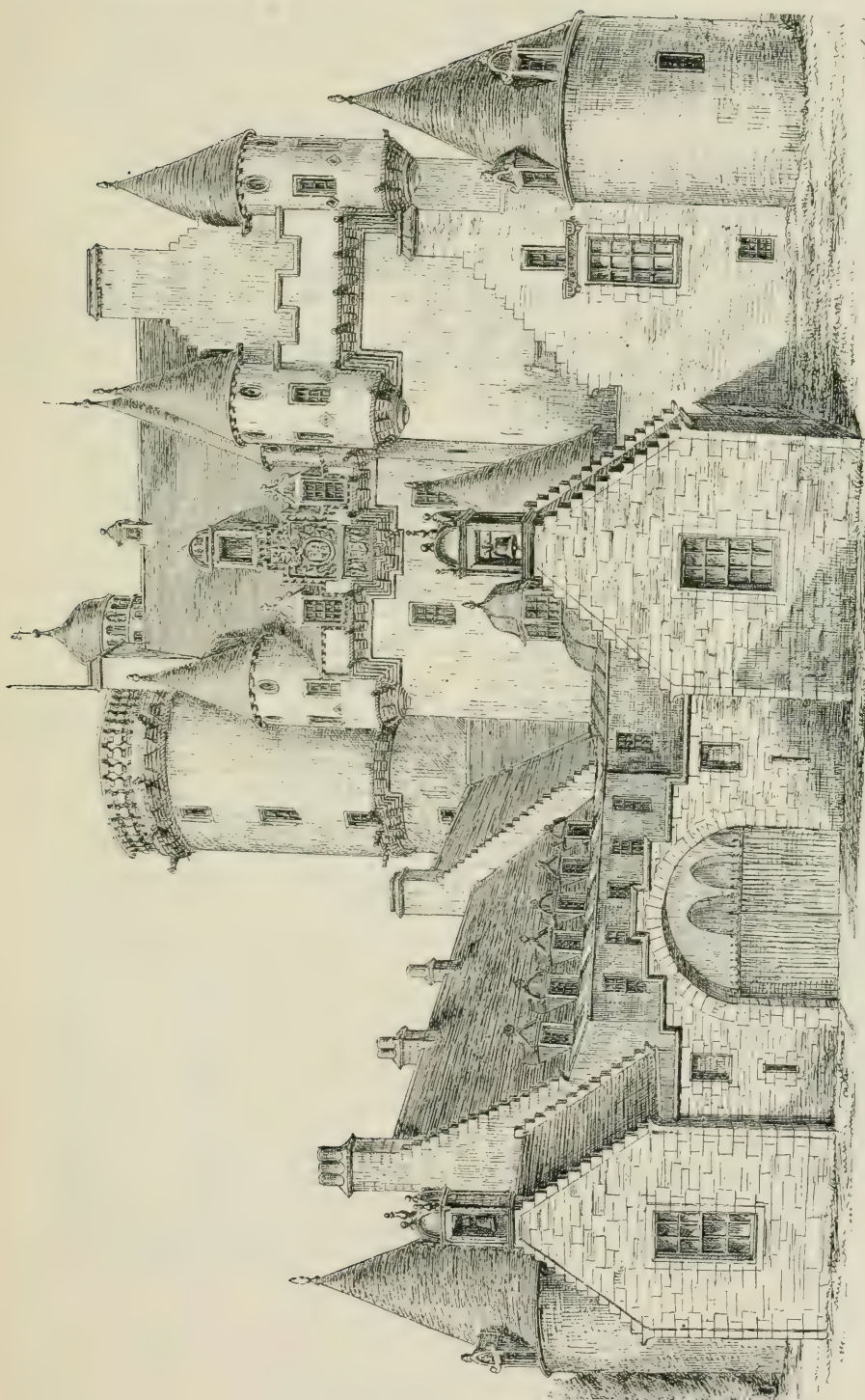


FIG. 682.—Castle Fraser. View from the North.

North of Scotland Railway. It is the largest and most elaborate of the Scottish castles built on the plan of a central oblong block, with towers at two of the diagonally opposite angles. This arrangement is distinctly seen in the sketch, the north-west tower being square, and the south-east tower round (Fig. 682). We were afraid that we should not have it in our power to exhibit plans of this castle, having been unable to obtain permission to make them. But, fortunately, Mr. Skene prepared plans of Castle Fraser in the early part of this century, which we are now permitted to make available (Fig. 683).

The arrangements are apparently very much those that hold generally. The main body of the building contains the hall and principal apartments, and the wings contain smaller rooms entering off them. The ground floor probably comprised the kitchen and cellars, and has two private stairs to the hall level besides the principal staircase. The present entrance is in the centre of the south front, but the original entrance was in the re-entering angle of the north-west tower, where the principal staircase is. The latter ascends to the first floor only, above which a smaller staircase corbelled out in the re-entering angle leads to the upper floors. These contain bedrooms with separate entrances provided by the different staircases. The entrance front is approached from the north through a fine double row of trees, evidently planted for an avenue, but not now used as an approach. The low buildings now forming a courtyard to the north (see sketch), are of more recent date than the original castle. According to the date on the Royal arms in the centre of the north front, the latter was built in 1576, while the wings were added in 1617.

All the details of the exterior are admirably illustrated by Mr. Billings, but he does not appear to have recognised the importance of the plan, as a guide to the date of the building, when he says, "Of that mass [the central block] the upper will be seen to be of very different character from the lower architectural department, which probably was the unadorned square tower of the fifteenth century." We have had frequent occasion to draw attention to the fact that the Scottish architects of the sixteenth and seventeenth centuries almost always made their designs on this principle, *i.e.* they kept the lower part of their buildings quite plain, and reserved any decoration for the parapet and upper parts of the edifice. That is the system adopted here. The lower part of the walls is entirely without ornament, but the corbel table of the parapet, the dormers, and angle turrets show the usual profusion of decoration of this period.

The plan of the building likewise precludes the supposition that it is of earlier date than the middle of the sixteenth century, when the form here adopted, with two diagonally opposite towers, began to be introduced. Without this key to the date it would be perhaps quite natural

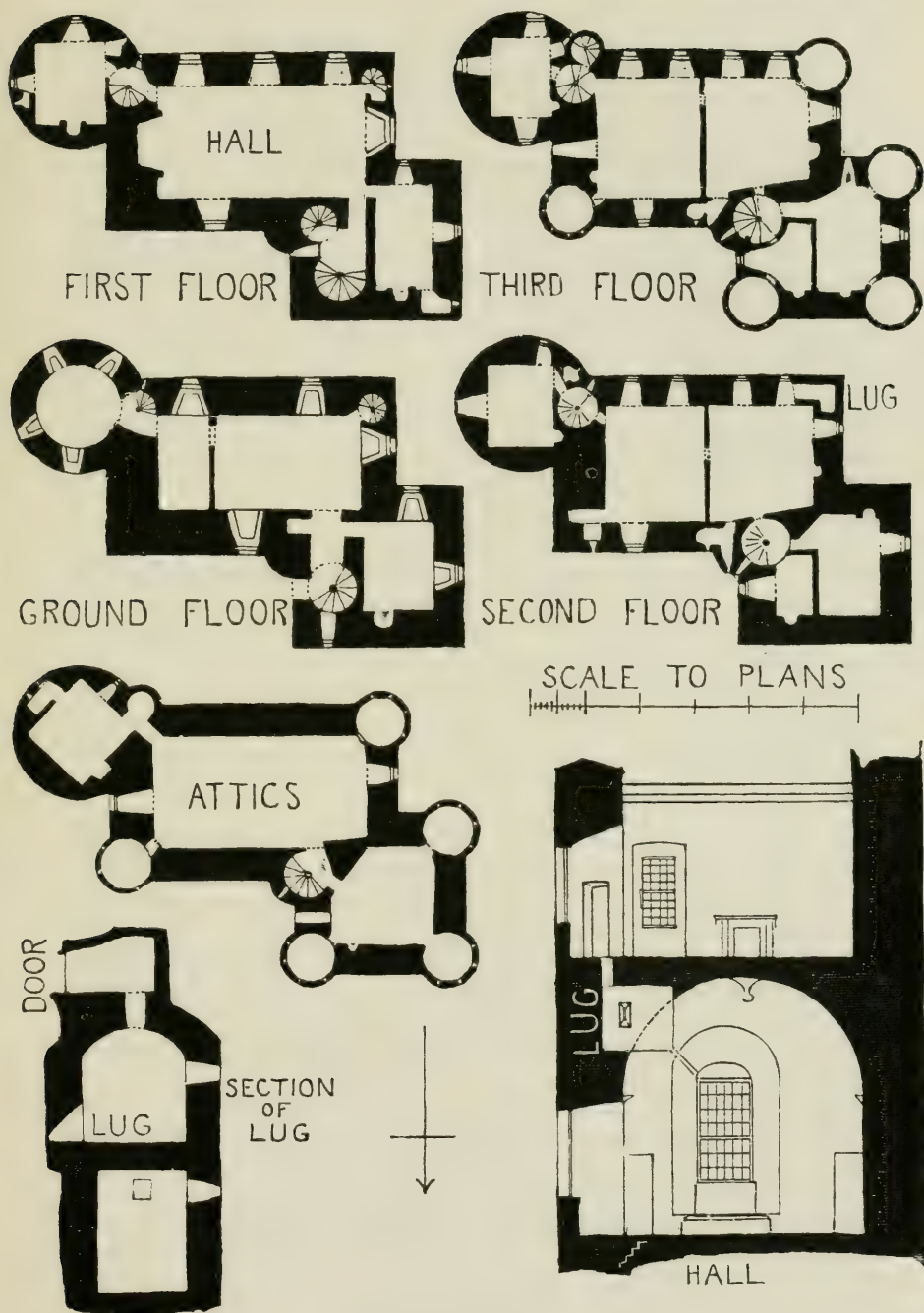


FIG. 683.—Castle Fraser. Plans and Sections.

to suppose, from the great contrast between the lower and upper portions of the building, that they are of different periods. But with this explanation all the features of the building are harmonised.

The large plain square windows of the south elevation, the fanciful corbelling divided into numerous minute members, the cable and billet mouldings so profusely employed, the large angle turrets two stories in height, with elliptical windows in the upper story and lozenge-shaped shot-holes below, the balustraded parapet of the great round tower, and the ogee-shaped roof of the small arcaded turret adjoining, are, as pointed out in the Introduction to the Fourth Period, all features characteristic of a late date in the style.

It will also be observed that there are here abundant examples of the false use of gargoyles, and their application for ornamental purposes only, which was also referred to in the Introduction,—those of the central string-course of the round tower, as also those in the corbel table of the angle turrets, and under the dormers, being inserted where there are one, two, and three stories between them and the roof from which they are supposed to conduct the rain-water.

In the principal edifice the details are, however (except the balustrade), perfectly Scottish in style, but in the buildings which form the courtyard, and which were added about forty years afterwards, the Renaissance style is beginning to make itself felt in the pediments of the dormers, the sections of the mouldings, etc.

This castle was originally called Muchel in Mar. The Frasers acquired the lands in 1454, when they exchanged lands in Stirlingshire for them, and the estate has since continued in the same family, the present proprietor being Colonel Charles Fraser.

Mr. Skene describes a remarkable contrivance for secret espionage which exists at Castle Fraser. We have pointed out several examples of "spy-holes," but we have not met with any instance on so large and complete a scale as this one. The object of this arrangement was to overhear the conversations of the inmates or guests of the mansion,—“a system,” as Mr. Skene observes, “singularly illustrative of the treachery and cunning prevalent in the manners of the time, when no man could trust to a neighbour’s house even under the sanctuary of his hospitality.” The following description and the illustrations (Fig. 683) are from Mr. Skene’s ms.

“These contrivances by which an unsuspecting confidence might be betrayed were characteristically denominated ‘Lugs’ or ears, and one of them enclosed in the concealment of the wall was lately discovered at Castle Fraser, communicating from above directly to that recess in the hall” (viz., the end window having the seats round it), “where a confidential conversation would be most likely to take place.” Of course, from the hall there is no indication of the existence of such a contrivance, which may be thus briefly described:—

There is a wall closet in the second floor, where the word "Lug" is printed on the plan, the entrance to which is concealed by a window shutter in the room from which it enters. In the stone floor of this closet, an aperture or hatch measuring 15 inches by 12 inches led down to a small vaulted chamber, measuring 6 feet by 3 feet, and 6 feet high (see section of Lug, Fig. 683). The masonry at the trap is 2 feet 6 inches deep, and the aperture was fitted over with a moveable stone. The exact position of this chamber or Lug in relation to the hall window will be understood from the section through the hall (Fig. 683). All knowledge of the existence of this place was lost till about the time of Mr. Skene's visit, when it was accidentally revealed, but its purpose was not discovered till he descended into the chamber, which appeared to him to be merely a "place of concealment, having in the side a very small loophole for the admission of air and light, until, observing a small tortuous conduit in the lower corner descending in the direction of the house below, I became aware of its ulterior and probably real purpose. A large window in the end of the hall occasioned a deep arched recess furnished with a stone seat all round, whither those desirous of a private interview or confidential conversation would naturally retire, and in the upper corner of this recess the conduit of the Lug accordingly terminates, and may have often been the means of betraying the confidence and designs of those unaware of the treacherous device prepared to entrap them.

"The vaulted form of the recess in the exact apex of which this auricular cavity was placed, would render a whisper below audible to the listener above, where, immured in the heart of the wall, no extraneous sounds could come to divert his attention." Mr. Skene adds that "its function was put to the test of experiment," and he "distinctly heard what was spoken in the hall below."

It is perhaps permissible to infer from the intimacy of Mr. Skene with Sir Walter Scott that he may have communicated this discovery to Sir Walter, and that it thus became the prototype of the "Lug" or "Dionysius' ear," which plays so important a part in the *Fortunes of Nigel*. King James is supposed to have had it constructed in the Tower of London, and to have afterwards ordered it to be built up, "the rather that my back is sair with sitting in it for a whole hour."

Mr. Skene describes the buildings in the courtyard as 33 feet in width outside, and 27 feet inside, comprehending a range of bedrooms above, and servants' apartments below, built anno 1618 by the first Lord Fraser (J. Bel, 1617, builder).

He also mentions incidentally that the builder of Midmar Castle, in the same county, was a George Bel, and that his epitaph may be read as follows in the parish churchyard: "Heir lies George Bel meason 1575." They may have been father and son.

CLUNY CASTLE, ABERDEENSHIRE.

We are happy to be enabled through the kindness of Dr. Skene to illustrate, in Cluny Castle, another extremely interesting example of a Scottish building on the Z plan, which has now entirely disappeared. It was situated on level ground about one mile south from Monymusk Station. From the following description and accompanying sketches by the late Mr. Skene, it is evident that Cluny must have been one of the most picturesque of our Scottish mansions. It is also interesting from having contained an ingeniously contrived place of concealment, not unlike the "Lug" at Castle Fraser.

Mr. Skene says of it, "Cluny Castle, for a small simple building in which the leading principles of the Scotch castellated mansion of the fifteenth century are strictly adhered to, affords a striking example of the picturesque arrangement and grouping of its different features which that style of building admits of, and which the architects of the day seem to have had singular skill in adapting, so that in almost every point of view the lines of most of these buildings produce a pleasing effect.

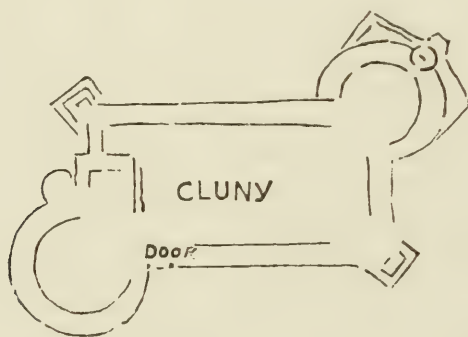


FIG. 684.—Cluny Castle.

"The body of the building is as usual a great square tower, having a large round tower at the two diagonal angles, opposite to each other (Fig. 684), and suspended turrets on the two remaining angles of the square tower, united by subordinate architectural features so skilfully disposed as to produce the pleasing effects alluded to, as at every step in making the circuit of the building the constantly varying composition of its prominent parts fall into a succession of graceful attitudes, such as a painter would delight to represent.

"Whether it may in this case be the effect of a fortunate accident, or

that the architect of Cluny Castle possessed the rare talent of harmonising the lines of his work into so masterly an arrangement, it is difficult to say, but we must allow that there are few productions of the present

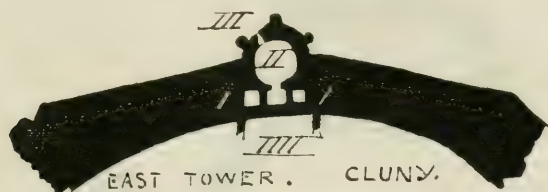


FIG. 685.—Cluny Castle.

day which could be subjected to the ordeal of taking its aspect in any possible point without detecting something tame or awkward in the

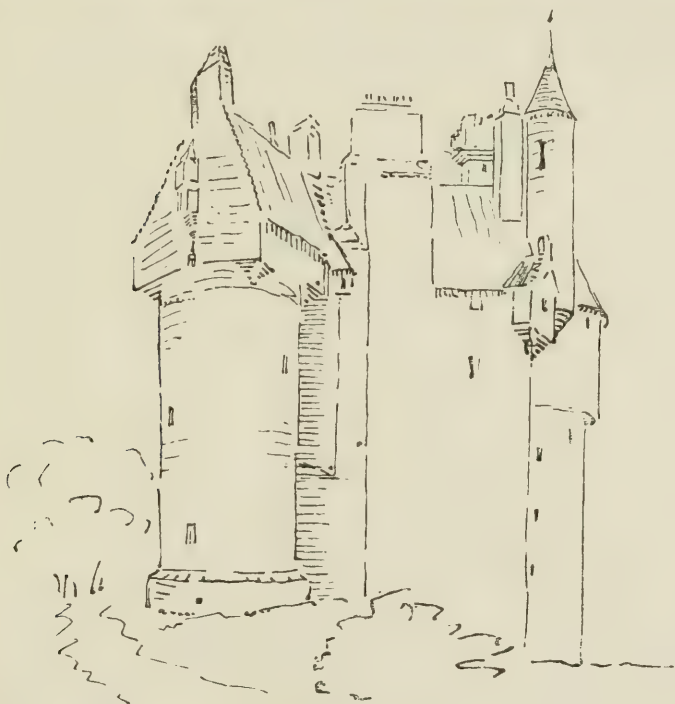


FIG. 686.—Cluny Castle.

general composition when thus taken at a disadvantage. And, viewed as a defensible position, Cluny having hitherto had the advantage of its original scheme being but little tampered with, it is so guarded by

projecting towers and suspended turrets that an enemy could not set

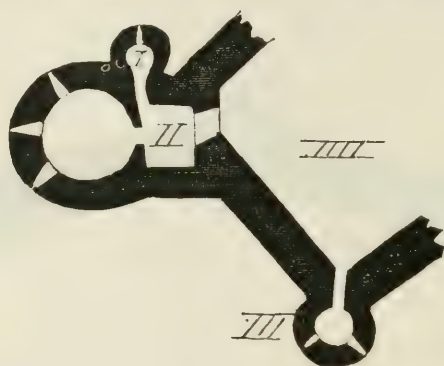


FIG. 687.—Cluny Castle.

foot on any part of the surrounding ground without being exposed to the direct fire from loopholes in some quarter, and generally from more



FIG. 688.—Cluny Castle.

quarters than one, besides the advantage of standing isolated on a rising ground which is surrounded by low marshy meadow."

Mr. Skene continues: "Since writing the above, I have learnt that a huge mushroom tenement like a cotton manufactory has been raised up by the proprietor in front of this beautiful antique gem, by which the singular merits of so pure a specimen of ancient art are now smothered up in modern masonry."

"One of the most striking features of Cluny is the great circular tower, which preserves this form from the base to the third floor only, whence it becomes polygonal, and ultimately rises to a bevelled pediment surmounted by a chimney.

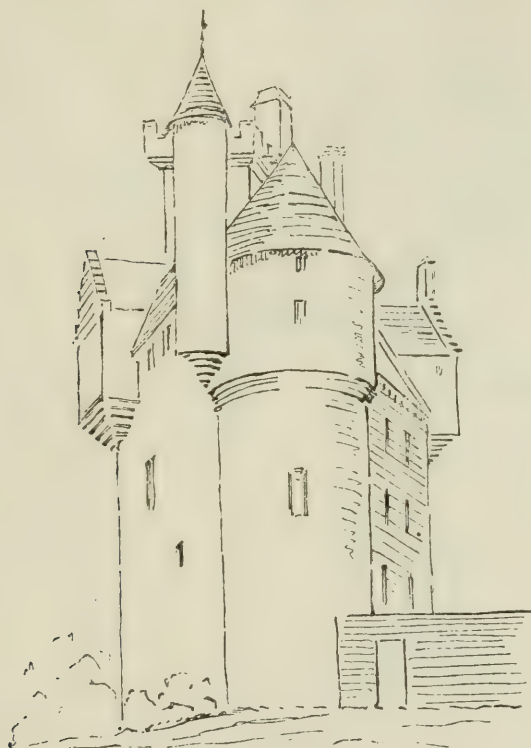


FIG. 689. — Cluny Castle.

"Near the top of this tower, on the obtuse angle from which it is bevelled, is attached a sort of small ornamental tribune (II. Fig. 685) of solid masonry all round, which externally appears to be merely a piece of architectural decoration (Fig. 686) corresponding to the grotesque character of the whole building, but which internally serves a singular purpose, and to which intent it was probably contrived. The angular form of the front of the tower occasions an additional thickness of wall at that point. As the apartments within are circular, the flues from the

fireplaces (I. Fig. 685) are constructed in this angle, and means are contrived by which a person may without difficulty ascend one of the chimneys, when, at the height of a few feet within the vent, a door presents itself, opening into a concealed apartment within the tribune mentioned above. The door is so adjusted as to prevent the intrusion of smoke from the chimney into which it opens, and the ornamental cornice of the tribune externally gives an opportunity for the admission of light

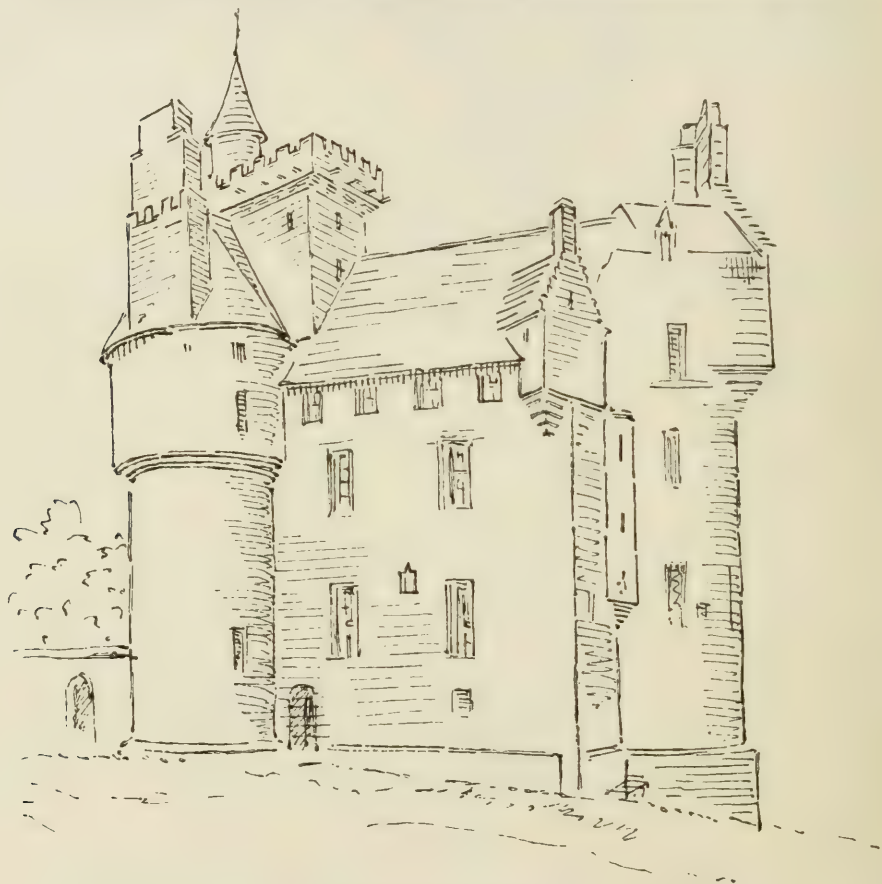


FIG. 690.—Cluny Castle.

and air without any opening being discernible from without. And with a good fire blazing in the chimney below, it certainly would never occur to any successful assailant of the castle to search for his enemy in the chimney, where [nevertheless, with a competent provision of food he might manage to continue long enough sheltered.]

“On the opposite tower of the building (Fig. 687) there is a square

guard-house raised in a singularly bold style, and surmounted by a small circular watch-tower attached to it (I.), as if by the force of strong cement, and in a manner which tempts one to conceive that by constructing it thus, the architect was willing only to exhibit the extent of bizarre contrivance of which his art was capable. There is throughout the whole a system of seemingly sportive angling and counter angling which at the same time that it is highly favourable to the picturesque effect, takes the most ingenious advantage of the strong points for support, while to the eye the work appears suspended by magnetical, if not by magical influence. Although to convey any distinct notion of these intricacies, they must be seen and minutely examined, the adjoining sketch may suffice to give some idea of this flying watch-tower (Figs. 688 and 689).

“The square suspended turrets are also of an unusual shape, and remarkably picturesque (Fig. 690). The large circular towers seem to be about 60 feet in height; but the whole building is built on a small scale, as the hall is only 25 feet by 18 feet, and throughout the interior there is an intricate maze of small apartments, passages, and holes in the wall.”

“There is now no date on the building, as all the coats of arms had been removed, but apparently it belongs to the close of the fifteenth century. It belonged to one of the branches of Clan Gordon, although not the family of that name at present in possession.”

The author then refers to Claypotts Castle as being somewhat similar in design and of about the same date as Cluny. But we have pointed out in our account of Claypotts that it bears the dates 1569 and 1588, which undoubtedly mark the period of its erection, and we have no hesitation in assigning Cluny to the same date.

FORDELL CASTLE, FIFESHIRE.

Fordell Castle is situated on high ground a few miles east from Dunfermline, and on the edge of a rocky ravine through which flows the Keithing Burn. The castle stands in the private grounds of Fordell House, and is surrounded by gardens which are probably unsurpassed in Scotland, and being so surrounded it is needless to say that the building is well cared for. It is quite entire, and has had some slight interior restorations so as to render it fit for use as a kind of garden summer-house. The building is designed on the Z plan, but it has some peculiarities. Thus, the main building is a simple oblong (Fig. 691), with square towers at two of its opposite angles, each containing a wheel stair. The oblong measures about 53 feet by 23 feet, and the towers about 13 feet square. There are two entrances, one in each tower.

The two entrances and the two stairs are rather unusual features in buildings of this class and date.

The ground floor, which is all vaulted, contains three chambers, the eastmost being the kitchen, the full width of the building, from which a passage leads to the other apartments. From one of these a private stair leads up in the thickness of the wall to the dining-room or hall, as is almost universally the case, indicating that this was originally the wine-cellar.

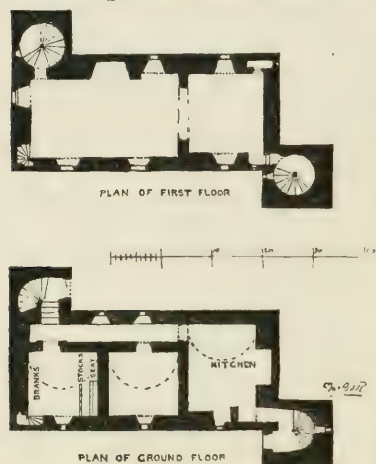


FIG. 691.—Fordell Castle. Plans.

On the first floor, the hall, 27 feet 6 inches by 15 feet 8 inches, has a fireplace in the north wall, and is lighted by three windows. Beyond it is another chamber, occupying the remainder of this floor, and containing a garde-robe. There is no fireplace visible in this room, but it may be concealed by the modern alterations. An angle turret staircase is corbelled out at the south-east tower, and both of the towers contain rooms in their upper stages, the north-west one having an open battlement on the top, reached by a turret stair, seen in the north-east view (Fig. 692). The grouping of this turret with the tower and chimney closely resembles the north-east view of Duntarvie House, some seven or eight miles distant on the opposite side of the Forth, in Linlithgowshire, and as a matter of detail, the coat of arms over the doorway, drawn to a large scale, has a carved Gothic bracket above with the string moulding projected wedgewise over it, as at Pitreavie House, three miles distant. The arms, in a beautifully carved pointed frame, are those of the Hendersons, who have been for a very long time, and still are, the proprietors of Fordell. The arms are—gules, three piles issuing out of the sinister side argent, and on a chief of the last a crescent azure between two spots of ermine, and for motto SOLA VIRTUS NOBILITAT. Below this is a monogram of the letters IMH. In the upper part of the panel or frame the Henderson arms occur again quartered with others.

In the centre of the base of the panel is the date 1567, with the letters H.E. on one side, and I.H. on the other, these letters being connected together with a wavy angular wreath similar to what is found in like circumstances at Pitreavie. Beneath the bracket above referred to will be seen on the sketch the letters IH. On the north-east skew stone is the date 1580, which is repeated over the doorway in the south-

east tower. The picturesque corbelling of the towers, the dormer windows without parapet, and the small crow-stepped gables, are all well-marked features of the above dates carved on the building (Figs. 693 and 694).

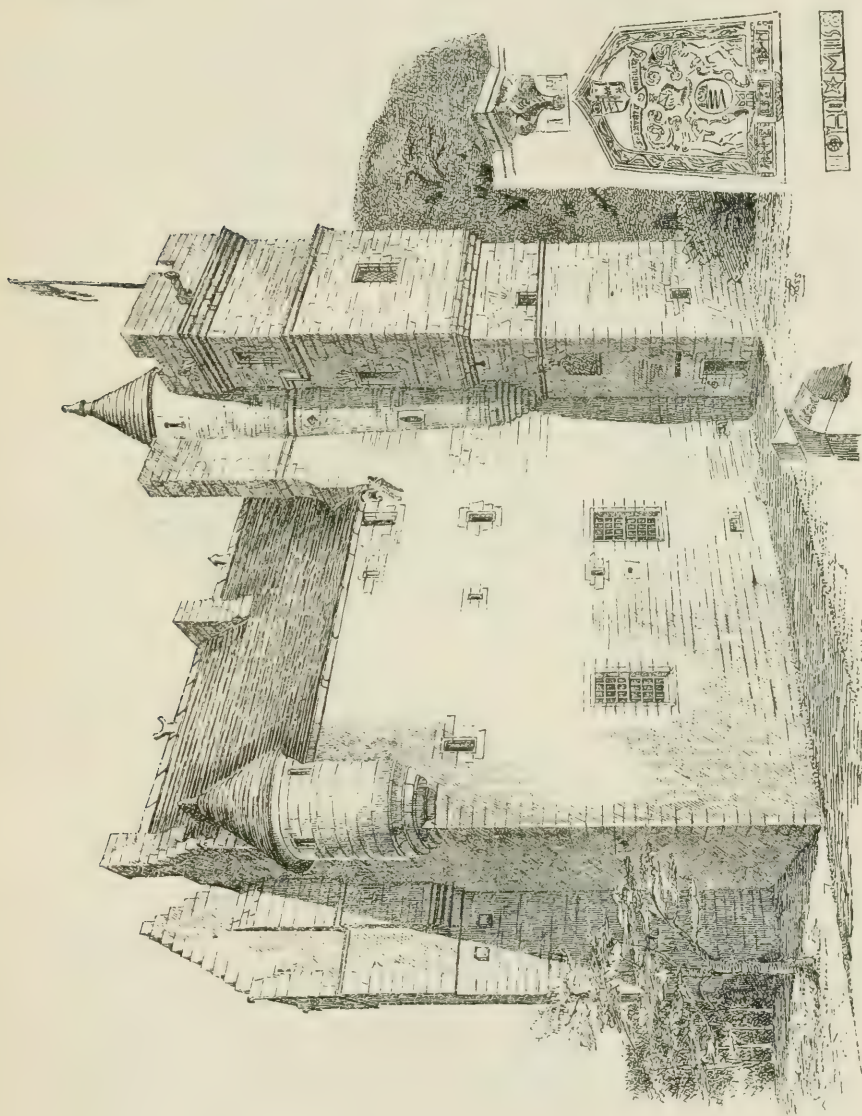


FIG. 692.—Fordell Castle. View from the North-East.

In the apartment on the ground floor having the private stair, there are preserved several rather unusual relics of olden times. These com-

prise the stocks for two prisoners, with a seat 7 feet long by 18 inches broad. The stocks are 1 foot 11 inches in front of the seat, with four holes for the ankles, 4 inches in diameter, and 9 inches apart from the centres. Opposite the stocks, and suspended from the stone roof, is a scold's bridle, or branks, and at the principal entrance door there still hangs the rogue's collar or joughs. In connection with instruments of punishment, we have been informed by the Honourable Mrs. Henderson, the present proprietrix, that a few years since a tree, locally known as the "Gallows-tree," was blown down, the lairds of Fordell having the power of "pit and gallows." On the battlements, as will be seen from the sketches,

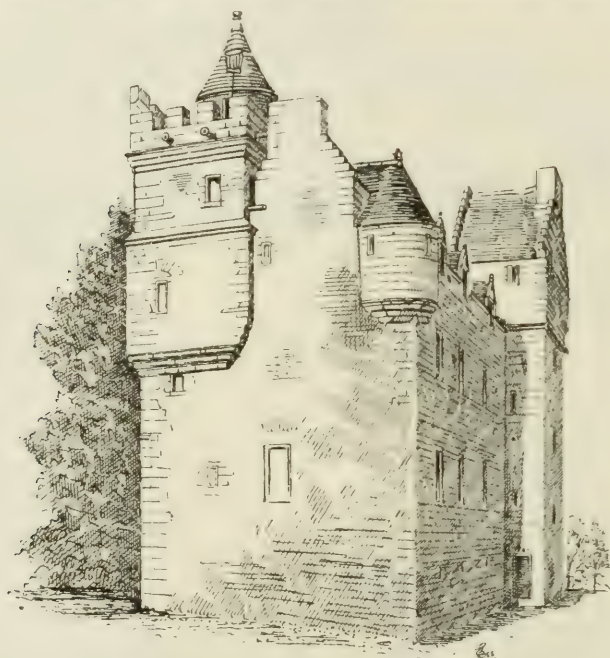


FIG. 693.—Fordell Castle. View from the South-West.

there is a brazier for a signal fire. We understand that the top of the staircase turret attached to the tower, and seen in the views, is modern, and that it was originally finished with a battlemented top in stone-work, somewhat in the style of the tower itself. But of all the minor details at Fordell, the most remarkable is a fine and unique gargoyle at the eaves, seen in the north-east view, and of which an enlarged sketch is given (Fig. 695). It is of lead, and represents a winged four-footed monster, with open mouth and defiant attitude, designed and executed with great spirit.

The castle was at one time enclosed with walls, having a portecullised

gate and drawbridge, but Mrs. Henderson states that these were

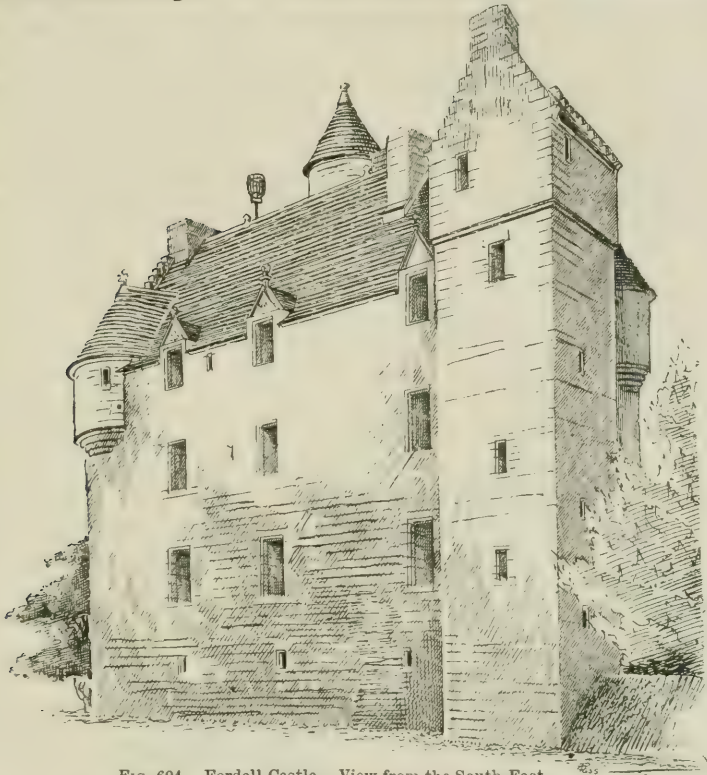


FIG. 694.—Fordell Castle. View from the South-East.

unfortunately taken down many years ago. These walls contained a

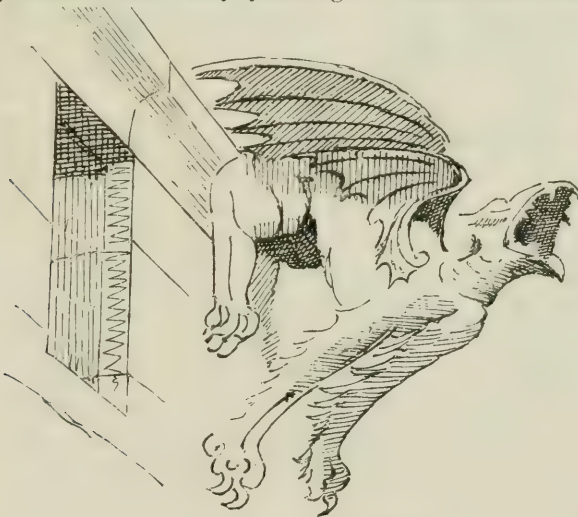


FIG. 695.—Fordell Castle. Leaden Gargoyle.

considerable space of ground, and included a chapel dedicated to Saint Theriot, which, having become ruinous, was rebuilt on the same site in 1650. It is distant from the present castle about 70 yards. This gives an idea of the circuit of the ancient castle, which was burned down early in the sixteenth century. In the chapel there is part of an old pulpit, and some beautiful iron-work brought from Italy.

Queen Mary is known to have visited Fordell Castle on the occasion of the marriage of one of her Maids of Honour, Marion Scott, to George Henderson, Laird of Fordell.

GLENBUCKET CASTLE, ABERDEENSHIRE.

The situation of this castle is fine, and commands the passage up Glendon. It is about five miles up the river from Kildrummie Castle, and stands on a high bank at the junction of the Bucket Water with the Don, where it is strongly and picturesquely situated amidst fine old trees. It dates from 1590. The estate for long belonged to the family of Gordon, who were strong supporters of the Stewarts. The last Laird was "out" both in 1715 and 1745. The castle is now the property of the Earl of Fife.

This is a fine specimen of the house or castle with square towers at diagonally opposite angles (Fig. 696). The entrance door is in the

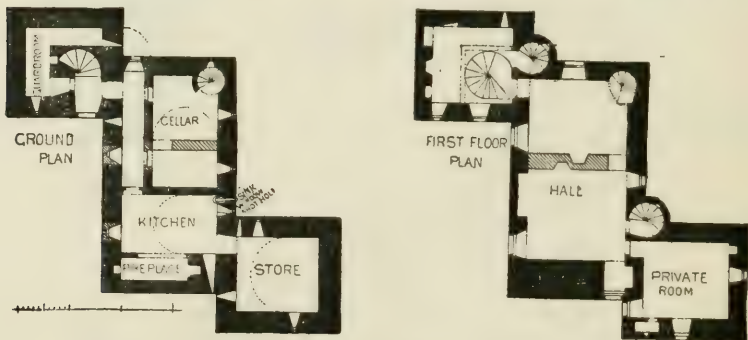


FIG. 696.—Glenbucket Castle. Plans.

re-entering angle of the south-west tower, which contained a good stair to the first floor, and a guard-room, which has loopholes, flanking the walls of the castle. On the lintel of the doorway may be made out the inscription, in two lines, ". . . Helen Carnege, 1590, . . . Earth remanis bot faime." When Billings made his sketch, the first part of each line seems to have been legible, making the complete inscription,

"John Gordone, Helen Carnege, 1590.
No thing on Earth remanis bot faime."

The ground floor is vaulted, and contains the usual kitchen and cellar accommodation, ample loops being provided for enfilading the faces of the various walls. One cellar (the wine-cellar) has the ordinary private stair from the dining-room. There is a passage from the entrance door to the various rooms.

The first floor now contains two principal rooms, the hall or dining-room and the drawing-room, the former entering directly from the staircase, and the latter from the hall. But originally the whole space seems to have been, as usual, devoted to the hall, the central dividing wall being an addition. The private room is in the north-east tower, entering off the drawing-room. From this floor two corbelled turrets in the inner angles of the towers contain newel stairs to the upper floors, which would be divided into bedrooms, each with a separate door from the staircases.

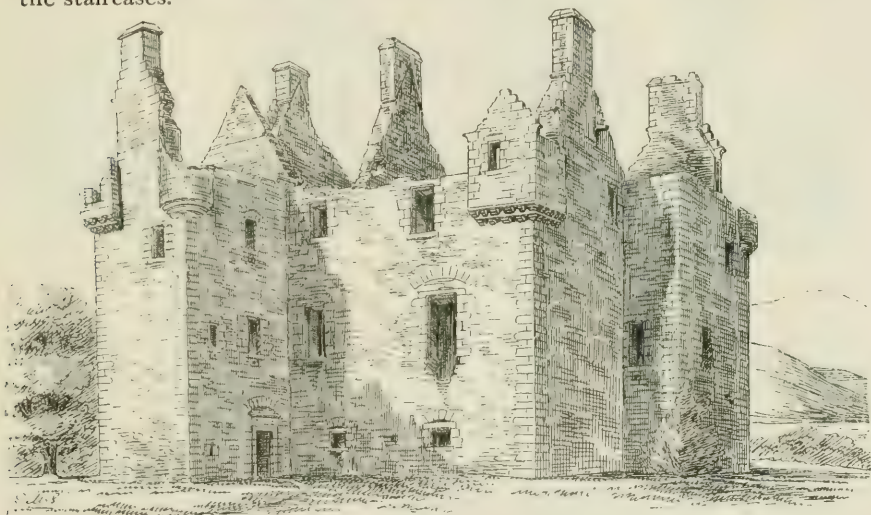


FIG. 697.—Glenbucket Castle. View from the South-East.

The exterior (Figs. 697 and 698) is of the usual plain character. The angle towers are provided with a turret at the salient angle, that of the north-east wing being circular, and that of the south-west wing square. The latter has an additional circular turret on the angle nearest the entrance door. There is also a square turret on the south-east angle of the main building, but there is not one on the north-west angle, probably because that side of the building was commanded by loops in the two stair turrets. The above angle turrets were provided with shot-holes through the corbels.

The supports of the angle stair turrets are very unusual, being arches, instead of the corbels generally employed.

In this example the two towers at the angles are square and of large

dimensions, suitable for good rooms on the upper floors. The principal staircase is fitted into one of the towers with an internal casing, which leaves part of the tower to serve as guard-rooms—on the ground floor, adjoining the entrance doorway, and at the landing on the first floor. Some of the corbelled angle turrets are square, and are finished with



FIG. 698.—Glenbucket Castle. View from the North-West.

crow-stepped gablets. They are of considerable size, so as to form closets or small rooms off the bedrooms. The turrets of the staircase tower reduce the main gable between them to a mere strip of wall, just sufficient to contain the chimneys.

HARTHILL CASTLE, ABERDEENSHIRE.

This is a good and well-preserved specimen of a castle on the plan of a keep with a tower at two of the diagonally opposite corners (Fig. 699). In this case the south-west tower is round and the north-east tower rectangular. The partial preservation of the entrance gateway of the courtyard, a feature seldom to be met with, also gives additional interest to the building. It is supposed to have been built in 1638 by Patrick Leith, a cadet of the Leiths of Edingaroch. The castle stands on a flat piece of ground near a small stream about one mile from Oyne Station.

The entrance is in the re-entering angle of the square tower, with a hole for a sliding bar. A cellar or guard-room adjoins the door, with ornamentally formed shot-holes (Fig. 699) under the narrow loops which light it. The whole of the ground floor is vaulted, and contains in the main building the kitchen and cellars. The former is well fitted up, with a

large fireplace (containing a shot-hole), a service-window to the lobby, a trough for water-supply, and a stone sink and drain. It has also a small service stair to the hall, an innovation of the beginning of the

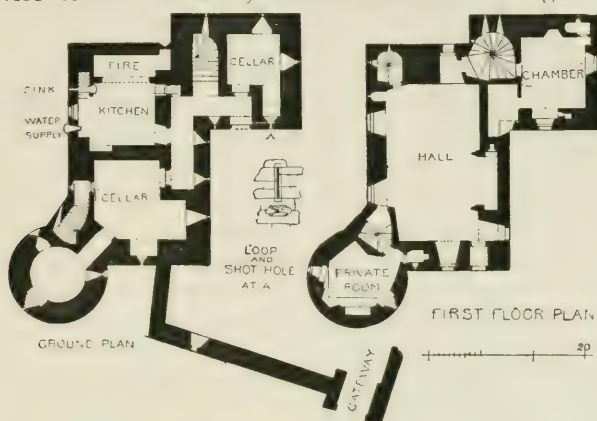


FIG. 699.—Harthill Castle. Plans.

seventeenth century. The cellar has the usual stair to the hall, and a door to another domed cellar in the round tower. The principal stair-case is a combination of the scale stair and the newel stair, with steps

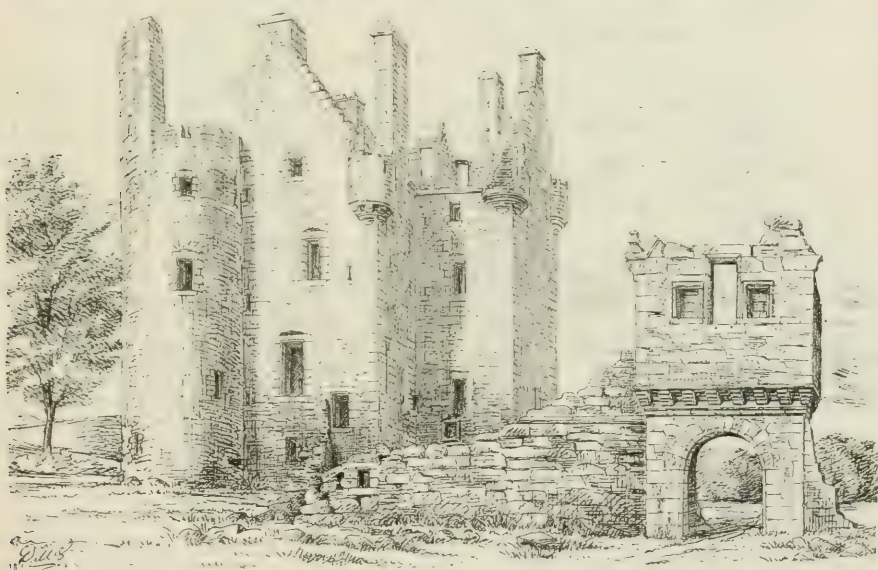


FIG. 700.—Harthill Castle. View from the South-East.

4 feet long, and so placed that it may be carried up to the upper floors without diminishing the size of the room in the wing. On the first floor

the hall occupies the whole of the main building, and is 30 feet by 18 feet. It enters from the main staircase in the recess of a window.

The great fireplace has ornamental jambs, with seats and ambry in the ingoings. An outer doorway leads from the south wall of the hall on to the battlements of the enclosing wall of the courtyard (Fig. 700), and has been furnished with double doors. There is a series of four bedrooms in the height of the south-west round tower, with a newel stair from the hall, garde-robes, etc. The room on the hall floor in this tower seems to have been the private room. The wooden floors of the upper stories are gone, but the arrangements are similar to those of the first floor, the staircases in the north-east and south-west angles being carried up for their convenience.

The disposition of some of the shot-holes is peculiar, such as that of the kitchen fireplace, and the long one carried diagonally through the wall of the south-west staircase, for the purpose of commanding the west flank of the tower.

The interesting gateway to the courtyard, above referred to (Fig. 700), has a semicircular arch, above which there was a small gatehouse over an enriched corbel table. Part of the south gable still remains, with a window in the centre, and a panel for a coat of arms on each side of it.

The castle was surrounded by a ditch, some traces of which are observable on the west side.

It now belongs to Colonel Knight Erskine of Pittodrie.

INCHOCH CASTLE, NAIRNSHIRE.

This building originally presented a slight modification of the keep plan, with towers at two of the diagonally opposite corners, as indicated by the black shading on the plans (Fig. 701).

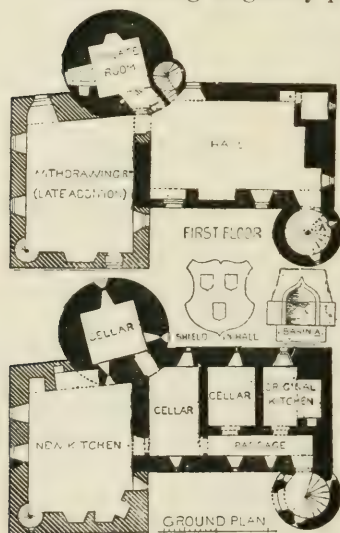


FIG. 701.—Inchoch Castle. Plans.

with a drain to the outside.

Both of the towers are round externally, but one of them (the north-west tower) is large enough to contain an apartment, and is square internally, while that at the south-east angle is only large enough to contain the wheel stair, with steps 4 feet 6 inches long, to the first floor. The towers are provided on the ground floor with shot-holes to defend the sides of the building.

The ground floor was all vaulted. The original kitchen was small, but had the usual large fireplace, and a window slightly wider than the narrow loops of the cellars and passage. A stone sink is neatly fitted in the ingoing of the kitchen window, The hall occupies the first floor. It is

30 feet by 17 feet, well lighted, and has a large fireplace with moulded jambs, and a shield bearing the cognisance of the proprietors, the Hays of Lochloy (Fig. 701). A small chamber, formed in the thickness of the wall which contains the kitchen chimney, enters off the hall at the north-east angle.

On the stair landing adjoining the hall door there is a basin, with an O.G. arch, and provided with a drain (Fig. 701) for washing hands. We have already met with several examples of these basins at Sauchie and elsewhere. Two corbelled staircases in the angles of the towers led to the upper floors.

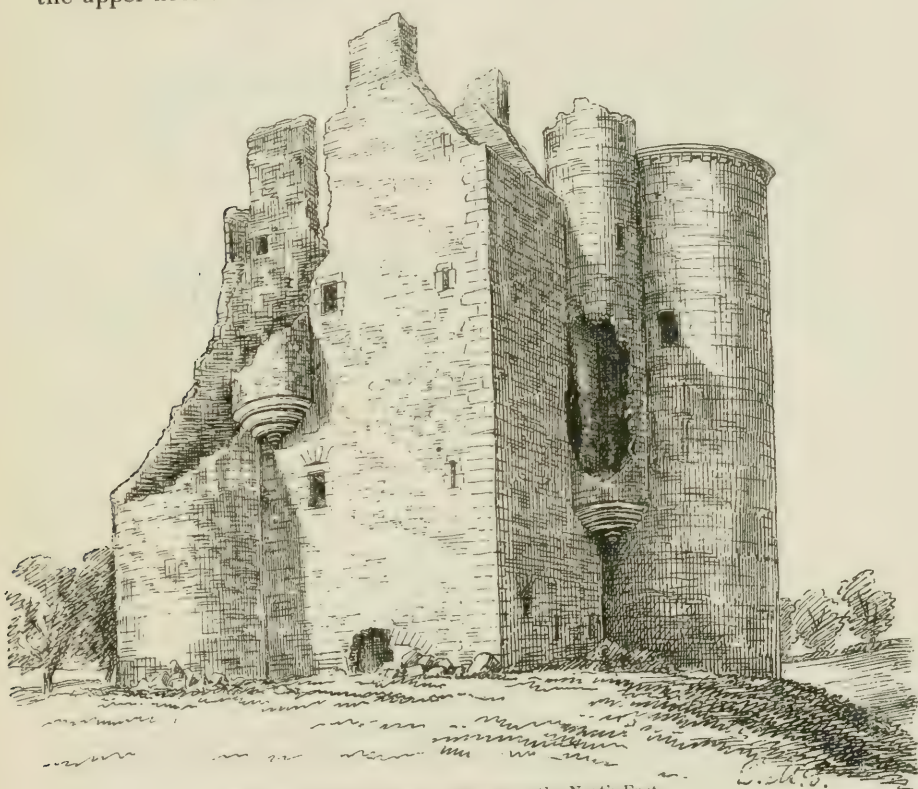


FIG. 702.—Inchoch Castle. View from the North-East.

Judging from its style and construction, this building was probably erected in the latter half of the sixteenth century. At a later period the accommodation was found insufficient, and the addition shown by hatched lines on the plan was made, providing on the ground floor a large kitchen, and an additional large public room on the first floor. This room had a separate outer door in the south wall, which must have been furnished with a stair or wooden steps leading down to the ground

level. Probably the new apartment was used as a dining-room, as there is a private service stair between it and the kitchen.

The private room in the northern tower has very massive walls, a deeply bayed window containing stone seats, and an ambry in the wall.

The exterior (Fig. 702) is very plain and simple. The corbelled angle turrets, however, present this peculiarity, that the corbels do not die away regularly into the wall in the ordinary manner, but, after three courses, there is a sudden break, and some much smaller corbels, with a different radius, are introduced to finish off the design.

The eaves of the north-west turret are finished with a corbelled course, as if to carry a parapet. Possibly this tower, with its massive strength and battlemented top, has been intended for a kind of citadel and watch-tower, like those of Burgie, etc. In drawings of this castle made by Mr. Nattes at the end of last century the south-east tower is shown as being then complete. It was finished with a parapet resting on an ornamental corbel table, and the staircase turret was carried up above the parapet and finished with a stone roof.

Inchoch stands on a rising ground in the flat plain which extends along the south side of the Moray Firth. It is about equidistant from Nairn and Brodie Stations, and is well seen from the railway.

BALLONE CASTLE, ROSS-SHIRE.

This picturesque ruin stands on the edge of the precipitous coast of the German Ocean, at the extreme eastern point of land jutting out between the Dornoch and Moray Firths, and culminating in Tarbetness. Its history is little known, but it is supposed to have been built by the Earls of Ross. It was more recently occupied by the Earls of Cromarty, and the Mackenzies of Ardloch-Assynt, but has been uninhabited for two hundred years.

It is here given as one of the most successful and effective examples of the plan with two diagonally opposite towers (Fig. 703). The mode in which the corbelled stair turrets are carried up, together with the fine corbelling of the angle turrets of the main building, give a very pleasing and varied effect to the design. The angle turrets of the main building are remarkable. The corbelling is of a very unusual character, while the mode in which some of them are finished on top, without any turret rising above the eaves of the main roof (Fig. 704), is an admirable example of the mode in which the turrets were pushed out by the increasing gable, as above commented on.

The plan (Fig. 705) is similar to Kilcoy (another Ross-shire castle of the Mackenzies) and many other buildings of the same form, but in this

example one of the angle towers is square and the other round.

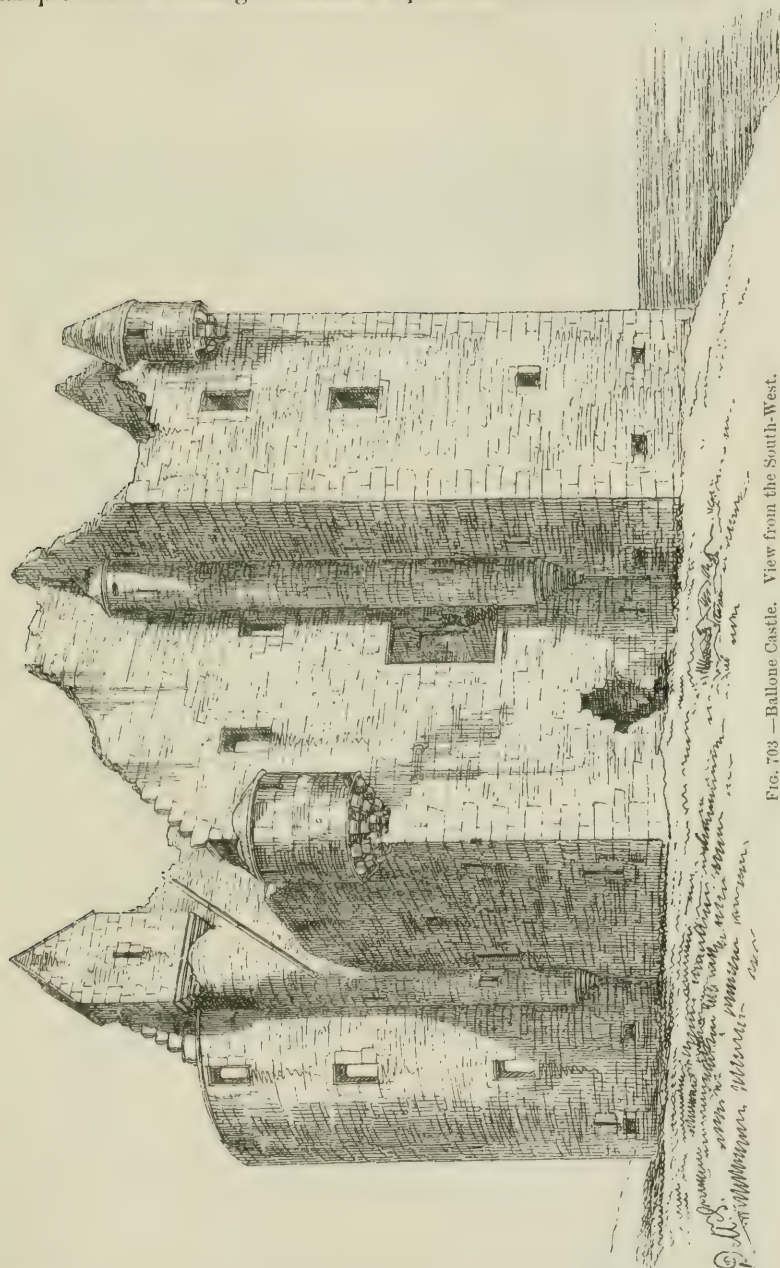


FIG. 703.—Ballone Castle. View from the South-West.

south-east or square tower contains the entrance doorway in the re-

entering angle. From this a wide staircase ascends as far as the first floor, the remainder of the tower being occupied with a guard-room entering under the stair, off which was a small prison.

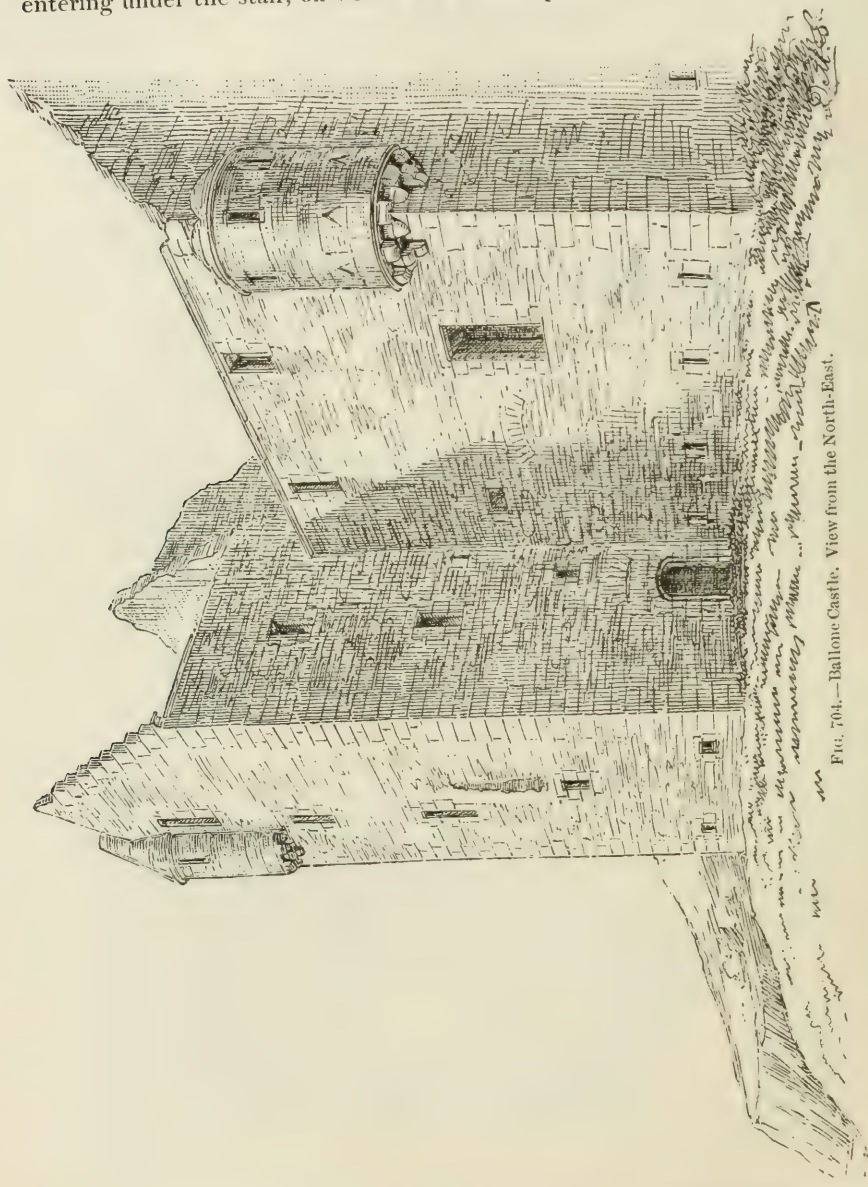


FIG. 704.—Ballone Castle. View from the North-East.

The ground floor, which is all vaulted, has the usual kitchen passage leading to the kitchen and cellars, one of which is the wine-cellar, with

the accustomed private stair from the hall. The north-west angle tower is round externally and square internally, and both towers are provided with shot-holes flanking all the walls. The shot-holes have the deep outer splay usual about the middle of the sixteenth century.

The first floor contains the hall in the main building (30 feet by 19 feet) and a private room in the circular tower.

Two turret stairs lead from the hall to the upper floors. That at the north-west angle has also a door from the private room, and no doubt led to the family rooms, while the other probably led to strangers' rooms at the other end of the building.

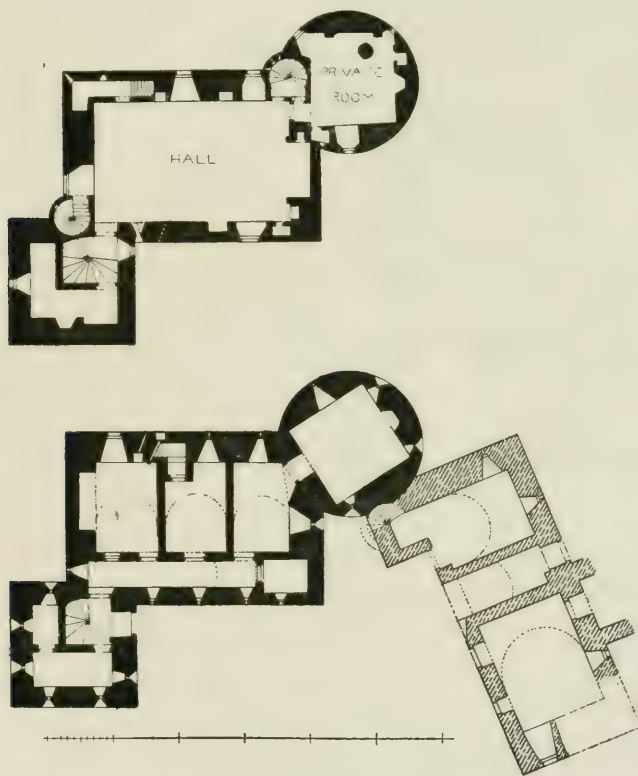


FIG. 705.—Ballone Castle. Plans.

The erections at the north end of the castle are of about the same date. They were no doubt built against the wall, which enclosed a small courtyard between the castle and the perpendicular rocks above the sea. These buildings are vaulted and seem to have contained bake-houses and other offices, with servants' rooms in an attic floor.

KILCOY CASTLE, ROSS-SHIRE.

This building is a fine specimen of the castle with diagonally opposite towers erected in the early part of the seventeenth century. It is situated near the top of a rising ground about two miles north from Killearnan Church, on the Beaully Firth.

The property was acquired in 1618 by Alexander Mackenzie, fourth son of the eleventh Baron of Kintail.

From the various coats of arms and initials on various parts of the buildings, it seems to have been erected by Alexander Mackenzie early in the seventeenth century.

The entrance door is close to the re-entering angle of the south-east tower, which contains the principal stair to the first floor, while the other tower contains apartments, as is often the case in similar buildings of this date. The towers are not of the same size, each being built sufficiently large for the purpose it is intended to serve. Above the first floor small newel stairs conduct to the rooms on the upper floors.

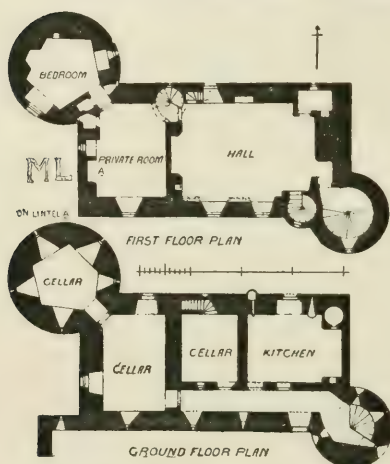


FIG. 706.—Kilcoy Castle. Plans.

On the ground floor, which is all vaulted (Fig. 706), we find the usual kitchen passage leading to the cellars. In this case the kitchen is not in its usual place at the end of the passage, but is placed near the entrance door and staircase. It has a service window to the passage, and is provided with the ordinary stone filler for water-supply, and stone sink and drain. The central or wine cellar has the common private stair to the hall.

All the apartments on the basement are amply provided with deeply played shot-holes, those of the towers flanking the side walls.

The first floor contains the hall, with private room adjoining, and a bedroom in the north-west tower, all provided with cupboards, garde-robes, etc. The hall mantelpiece (Fig. 707) is carved with three well-preserved coats of arms and initials of the Mackenzies, and bears the date 1679. There are two mermaids playing on harps, one at either end, probably representing supporters, and adjoining them are carved

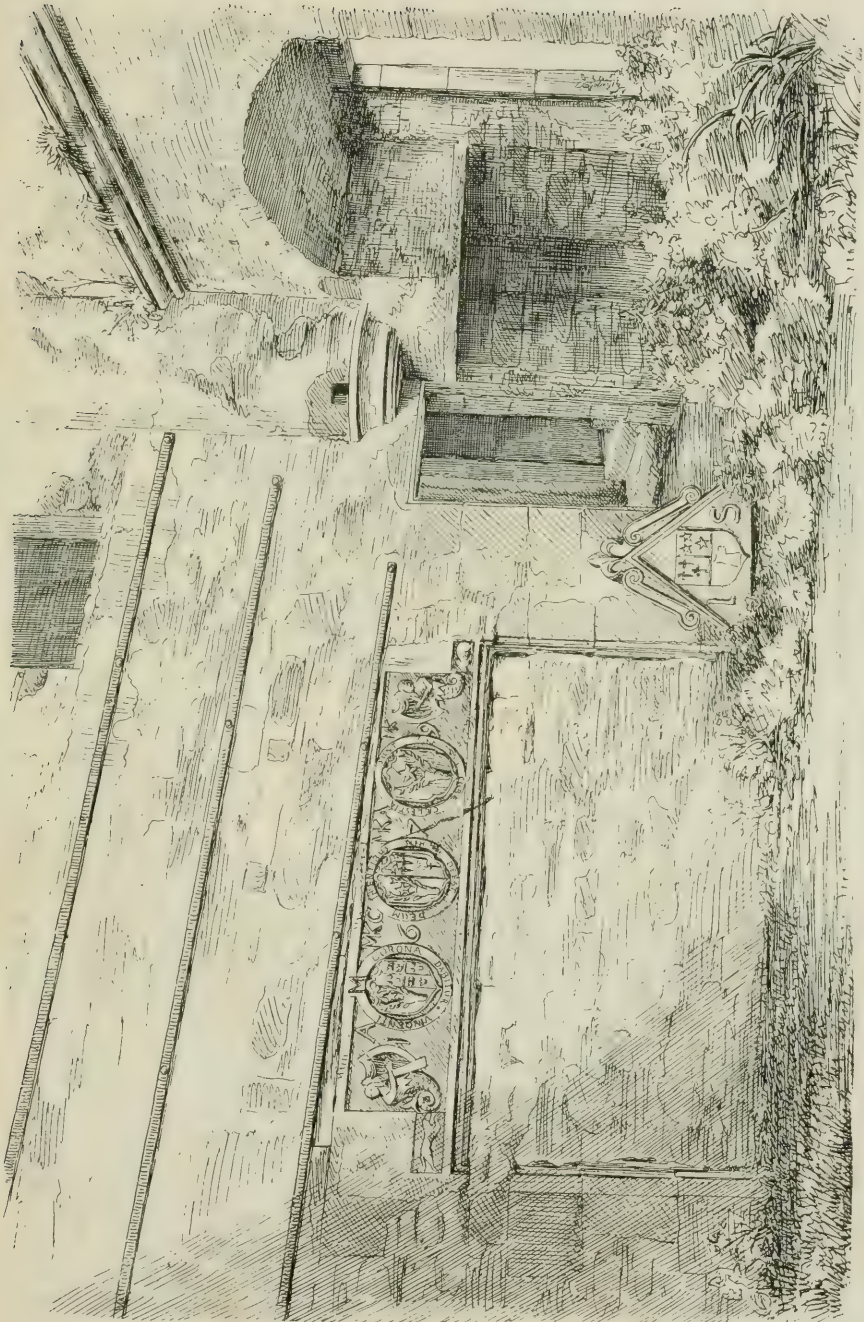


FIG. 707.—Kilcoy Castle. View in Hall.

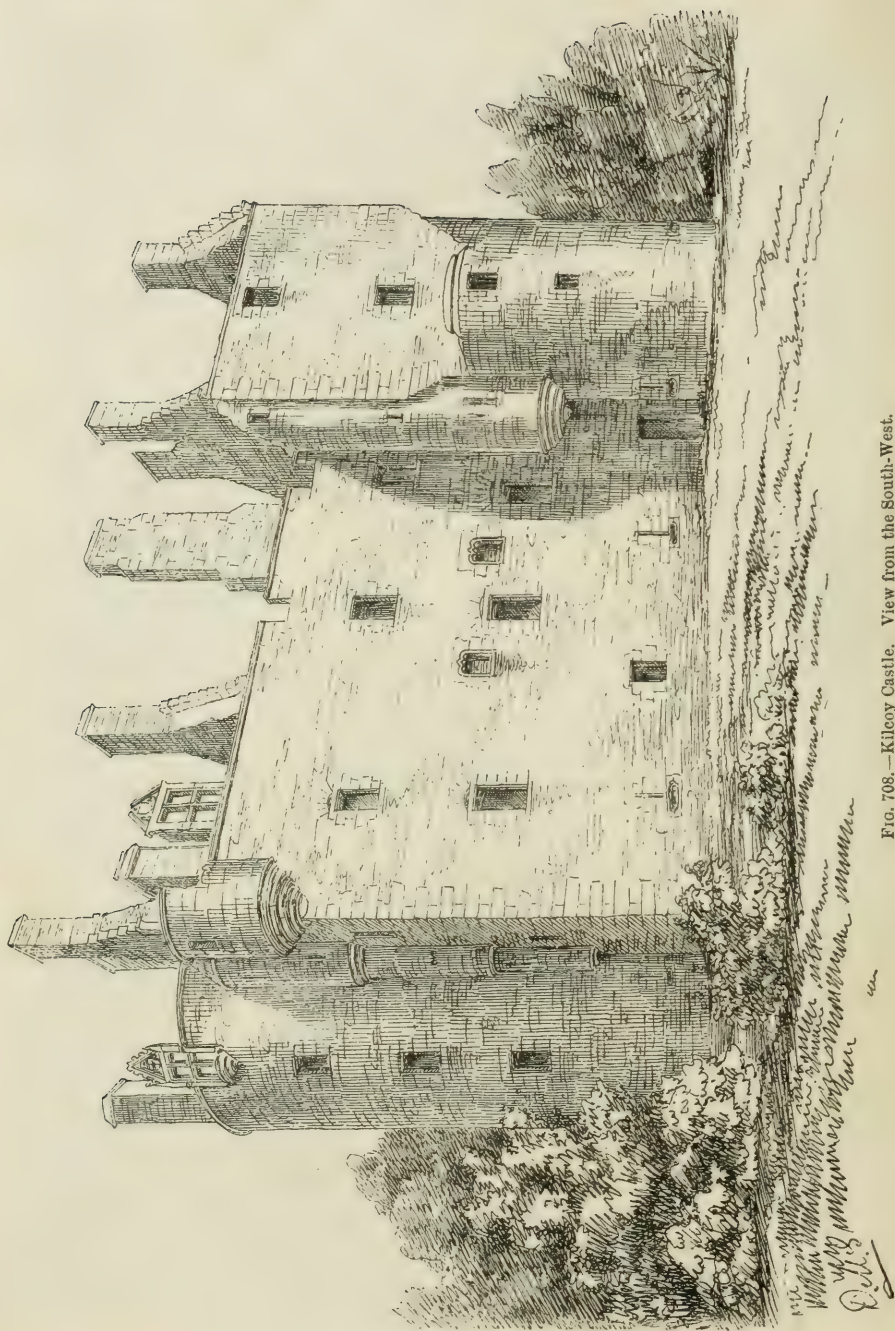


FIG. 708.—Kilcoy Castle. View from the South-West.

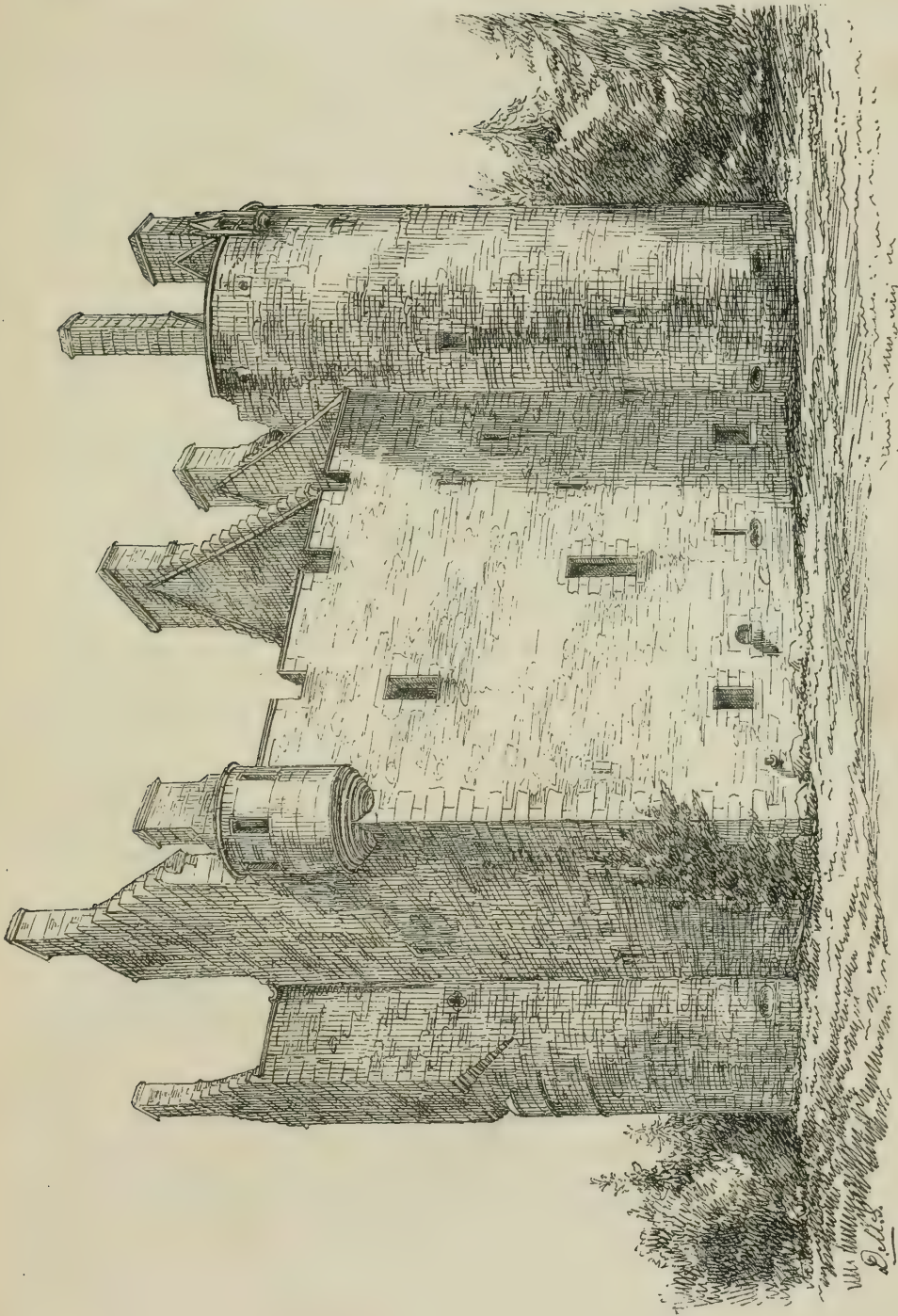


FIG. 709.—Kilcoy Castle. View from the North-East.

a greyhound at one end, and a hare or rabbit at the other. The pediment of one of the dormer windows is lying on the floor beside the fireplace. On the lintel of the fireplace of the private room are carved the letters M. L.

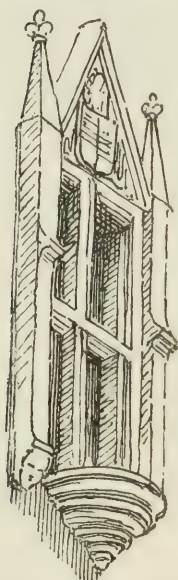


FIG. 710.—Kilcoy Castle.
Enlarged View of
Dormer.

The south wall of the hall has the peculiarity of being thinned off, and the upper part supported on two tiers of continuous corbels. Two newel stairs lead to the upper floors; one starting from the hall, near the landing of the principal staircase, conducts to the more public rooms, the other, beginning in the lobby between the hall and the private room, leads to the family apartments on the floors above. It is corbelled out in the angle of the hall, as shown in the sketch (Fig. 707).

The building was four stories in height, and must have contained considerable accommodation on the upper floors. The top story was ornamented with dormer windows (Fig. 708), one or two of which are still preserved. They are in the revived Gothic style of the period, to which allusion has been made in the Introduction to the Fourth Period. Fig. 710 shows one of these on an enlarged scale. The south-east tower is corbelled out above the first floor from the round to the square, so as to contain apartments, and in doing this a portion of the circular wall is allowed to project beyond the square face of the upper portion (Fig. 709), as occurs also in a similar position at Drochil Castle, Peeblesshire. In other respects the elevations are simple, but the castle is tall and massive, and has a commanding effect from a distance. The ruins have been banded together in several places with iron bars, some of which are seen over the fireplace in Fig. 707.

MUNESS CASTLE, SHETLAND.

This castle is situated on the remote island of Unst, in Shetland. It is the most northern specimen of our Scottish Domestic Architecture, and Laurance Bruce, its builder, might well have said, in the words of Longfellow :

“So far I live to the Northward,
No man lives North of me.”

As a striking illustration of its high latitude, we may mention that in the month of June, during the midnight hours, we had sufficient natural light to enable us to make our plans and sketches.

The castle stands on a rising moorland about half a mile from the sea. It is oblong on plan (Fig. 711), measuring 74 feet 3 inches by 28 feet over the walls, with two large round towers projecting from diagonally opposite angles, over which the entire length is 96 feet 8 inches. On the upper floor the two other angles are ornamented with projecting turrets (see Plan of Second Floor, Fig. 712). The building is three stories high, the ground floor being vaulted throughout, and still quite entire.

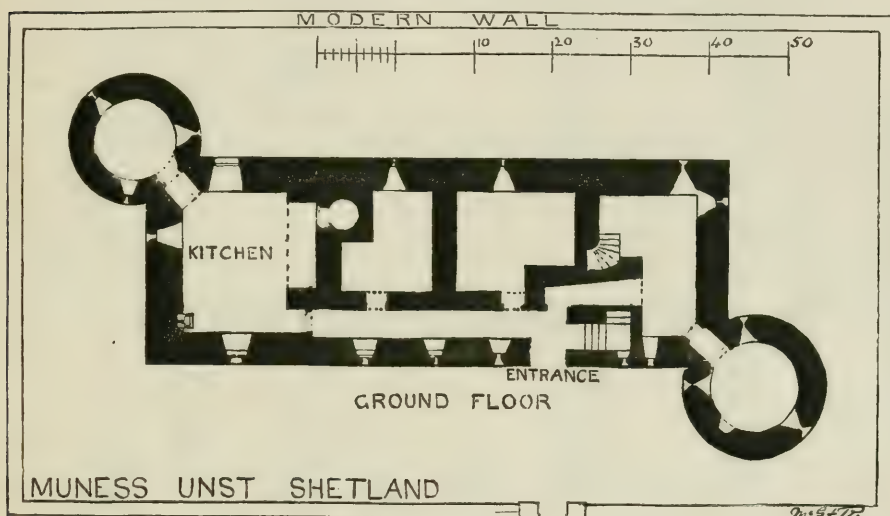


FIG. 711.—Muness Castle. Plan of Ground Floor.

The entrance doorway is in the south front, and leads by a passage to the kitchen in the west end, which has a wide arched fireplace, with a round oven opening from it, and the usual stone sink and drain. The other chambers on the ground floor are dark, or only dimly lighted with shot-holes and mere slits. The staircase to the first floor is of the scale and platt kind, as at Scalloway and Earl's Palace, and intrudes in an awkward manner between the hall and the adjoining room. From the eastmost cellar the usual private stair leads up to the hall, which is situated in the centre of the first floor, with rooms at either end entering off it. A newel staircase, partly in the thickness of the north wall, and partly over the passage from the hall to the private room, leads from the first to the second floor, which is now inaccessible, the joists and flooring being gone. This staircase, however, only gave access to the bedroom over the private room and tower adjoining, which were doubtless the proprietor's apartments, and were thus rendered very private and secure. The principal staircase is, in an exceptional manner,

carried up as a square stair to the second floor, where it gave access to the room over the hall, which was probably the drawing-room, the rooms to the east entering through it.

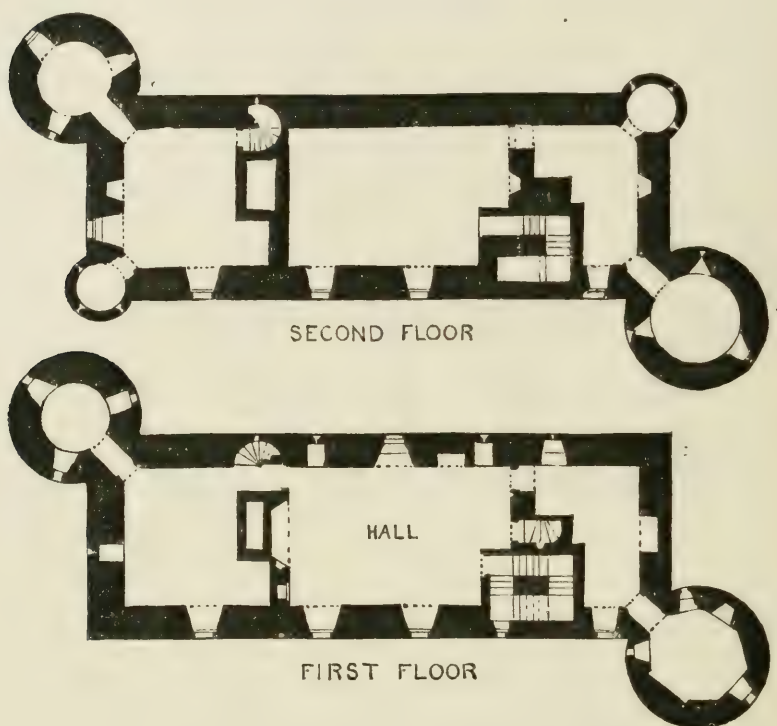


FIG. 712.—Muness Castle. Plan of First and Second Floors.

The castle is surrounded by a modern wall, as shown on the plan. One of the gate pillars opposite the entrance is old, although not probably in its primitive position, as the original enclosing wall included a much larger space. Its foundations exist about 52 feet to the south of the present wall, and at its east end, 31 feet from the present east wall, are the grass-covered ruins of a square tower.

As already noted, the staircase at Muness is square, like those at Scalloway and Earl's Palace. These three buildings were all erected about the same time, and it seems probable, from the similarity of their details, that they were designed by the same hand. The corbels of the turrets, the mouldings, and the fanciful shape of the shot-holes, all suggest this conclusion (Figs. 713 and 714). It is rather remarkable to find in the far North three buildings of this date, so similar in style, yet so different in plan. It so happens, however, that these different plans represent

the three forms most generally adopted at the end of the seventeenth century.



FIG. 713.—Muness Castle. View from the South-West.

At Muness we have a good example of the Z plan or oblong block with towers at two of the diagonally opposite angles, while Scalloway is

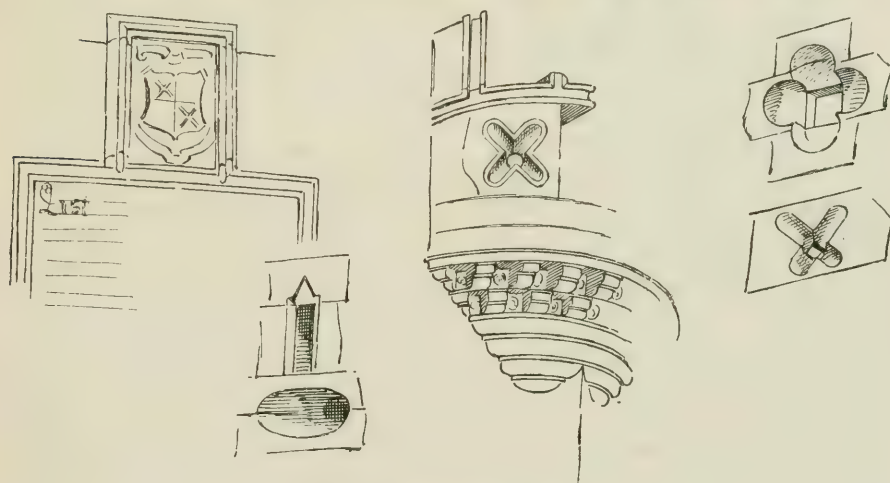


FIG. 714.—Muness Castle. Details.

built on the L plan (slightly modified), and Earl Patrick's Palace at Kirkwall is in the form of a quadrangle.

Above the entrance doorway there is a large panel with an inscription in German letters, which runs thus:—

“ List ye to know this building quha began ?
 Laurance the Bruce, he was that worthy man,
 Quha earnestlie his airis and affspring prayis,
 To help and not to hurt this wark alwayis.
 The zeir of God 1598.”

It is to be hoped that the “airis” of this “worthy man” will lay his prayers to heart, and take proper means to preserve this stone from falling, which, owing to the ruinous state of the doorway beneath, it now threatens to do. Above the inscription is a panel with the Bruce arms (Fig. 714).

Laurance Bruce was a son of Bruce of Cultmalindie in Perthshire. His mother was a daughter of Lord Elphinstone, and mother, by James v., of Robert Stewart, Abbot of Holyrood and Earl of Orkney. Laurance had to flee from Perthshire for a murder committed in some affray, and probably his half-brother's local influence led to his taking up his residence in Shetland.

BURGIE CASTLE, ELGINSHIRE.

This is a well-preserved square tower, which formed part of a larger

building on the Z plan, of which the greater part is now removed. The plan shows the probable outline of the main block (Fig. 715).

The north-west tower and a portion of the main block, with a circular staircase corbelled out in the angle between them, are the only parts of the building now remaining. In the fragment of the main block still left may be seen the great fireplace of the hall on the first floor (Fig. 717). The lintel is built as a straight arch with the stones joggled or angled so as to prevent them from slipping (see

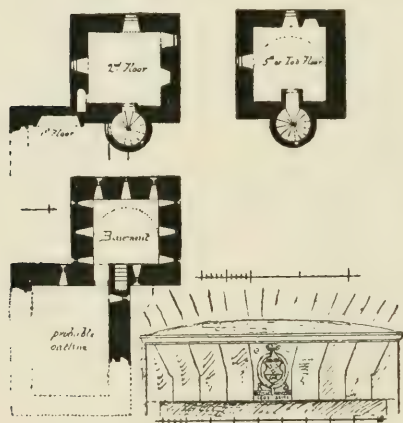


FIG. 715.—Burgie Castle. Plans, etc.

enlarged sketch, Fig. 715). The centre is ornamented with the arms of the Dunbars, and the date “1602 zeirs.” From the hall there is an entrance to the first floor of the tower, and also to the door of the turret stair leading to the upper floors. The basement of the tower is vaulted, and well provided with loops and shot-holes. The tower is six stories in height, and contains one room, 15 feet square, on each

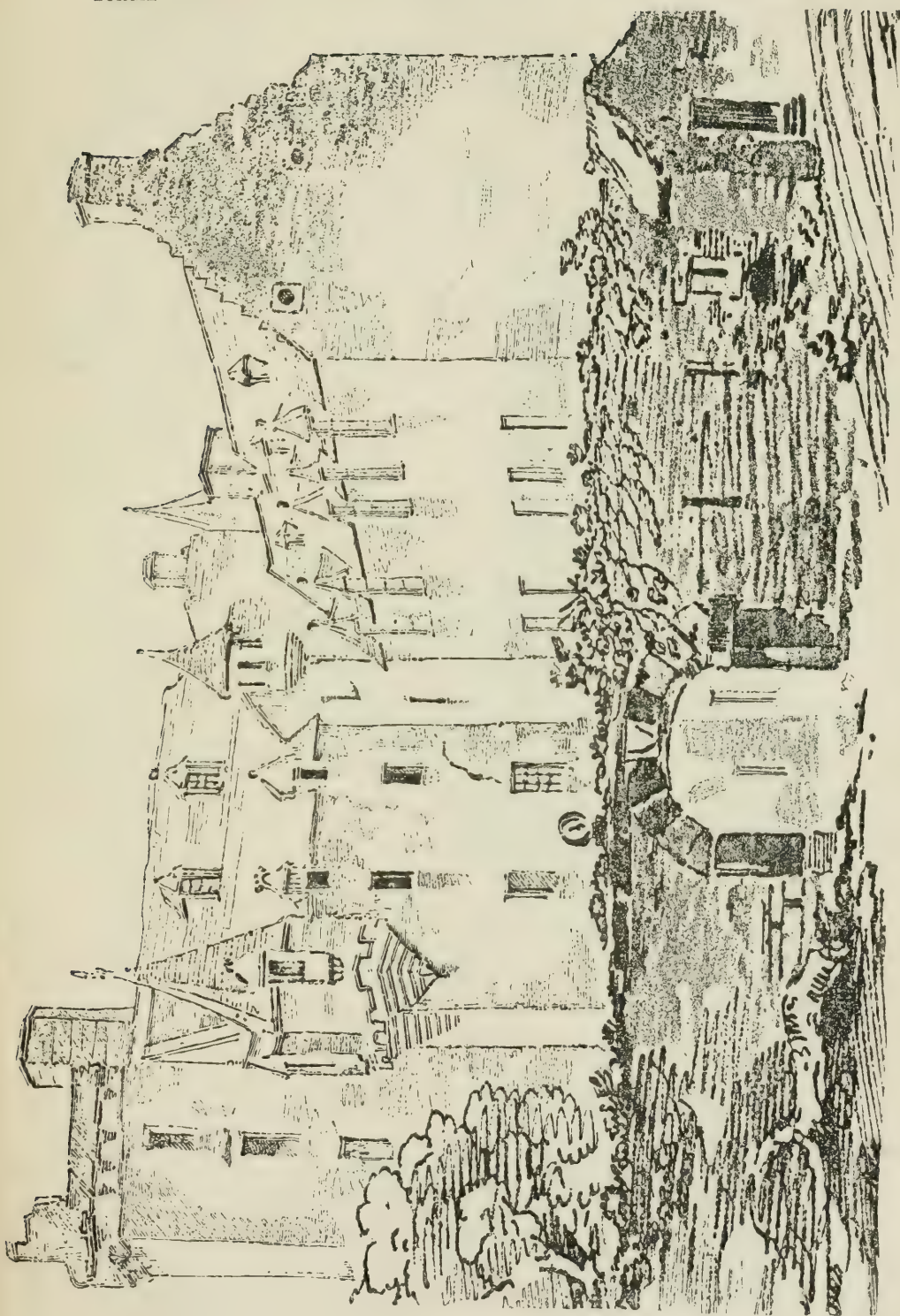


FIG. 716.—Burgie Castle. (From a view by Nattes, 1739.)

floor, with a fireplace and several windows in each. The two upper stories are vaulted, and the top floor has the entrance protected by a kind of stone porch.

The roof is flat, and the battlements, which are well preserved, are ornamented with the usual small corbelling, and a great number of very prominent gargoyles (Fig. 718). It will be observed from the north-east view that the existing tower was carried a story higher than the main building. The marks of the junction of the roof of the latter to the tower are distinctly seen. This enabled the parapet of the tower to be continued all round, thus rendering it fully available both for purposes of observation and defence, while the stair turret was carried up still higher as a watch-tower.

One of Nattes' views in Scotland (Fig. 716), drawn about 1799,¹ shows Burgie Castle complete, with a main building in the position indicated in the plan, and another square tower at the corner diagonally opposite the existing tower. The demolished tower was, however, smaller than the one which remains,

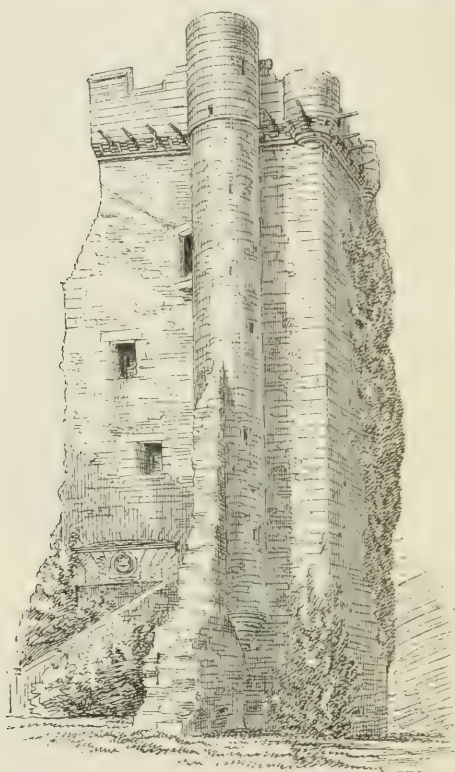


FIG. 717.—Burgie Castle. View from the North-East.

and seems to have contained the principal staircase. The angle turret shown in the sketch on the corner of the main block is of a very unusual form, and must have been quite unique and remarkably picturesque. This makes it all the more a subject of regret that the building should have been removed, in order, as we understand, that the materials might be used elsewhere.

Burgie is about two miles south from Kinloss Station, and about four miles from Forres. Originally the property of the Abbots of Kinloss, it

¹ These views consist of four folio volumes of unpublished sketches by John Claude Nattes. They extend over a large part of Scotland, and show great appreciation of the natural scenery as well as the architecture of the country. These valuable volumes are the property of David Douglas, Esq., Publisher, by whose kind permission we are enabled to present our readers with the above striking view of this very interesting castle.

was acquired by the Dunbar family in 1567. The present building was erected by them, as the arms over the fireplace of the hall, with the initials K.D. show.

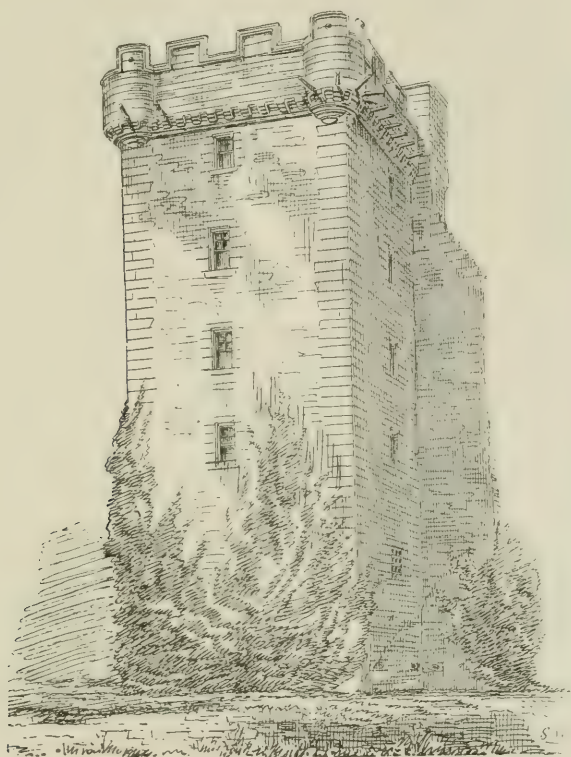


FIG. 718.—Burgie Castle. View from the South-West.

The character of the work differs considerably from the ordinary style of the time. The parapet of the tower is elegant, and rather recalls the design of the previous period. The building shown to the right in Nattes' sketch is evidently a later addition.

BLERVIE CASTLE, ELGINSHIRE.

This castle is situated about four miles south from Forres, and not far from Burgie Castle, to which it bears some resemblance.

The plan, like that of Burgie, seems to have been of the Z form, but, as at the latter, only one of the angle towers, with a fragment of the main block, remains. The main building contained the hall, while the tower

contained a bedroom on each floor, and was carried higher than the central block, and crowned with a parapet for defence (Fig. 719). The main house has been removed all but the wall next the tower, which contains the fireplace of the hall (Fig. 720). The tower, which no doubt

formerly stood at the angle diagonally opposite that still existing, has also entirely disappeared.

The circular angle turret for the staircase is corbelled out in the inner angle as at Burgie, and gives access to all the rooms in and to the platform on the top of the tower. The battlement had the usual angle bartizans, but was less ornamental than that of Burgie, and the parapet is gone.

Blervie stands on the top of a hill, and commands the pass through which the Highland Railway runs to Grantown. The site seems to have been occupied as a fortress from early times. In the Exchequer Rolls (vol. i. p. xlvi) we find an account by Alexander Comyn, Earl of Buchan, for repairing and garrisoning the royal castle

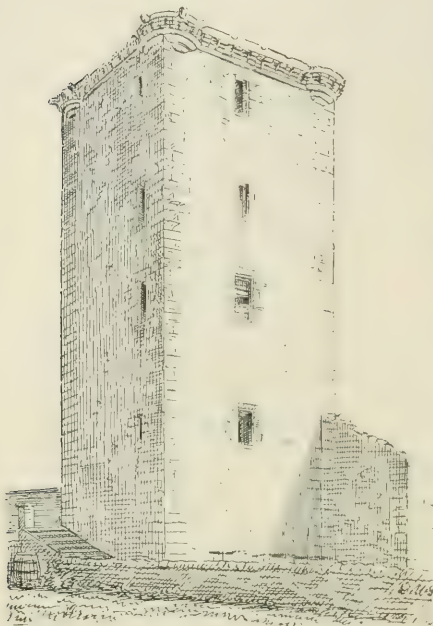


FIG. 719.—Blervie Castle. View from the South-West.

of Blervie or Ulerin in anticipation of Haco's invasion.

Blervie afterwards passed into the hands of the Dunbars, by



FIG. 720.—Blervie Castle. Plans.

whom the existing building was probably erected in the sixteenth century.

CORSE CASTLE, ABERDEENSHIRE.

This ruinous castle is pleasantly situated in a retired locality about three miles north from Lumphanan Station on the Deeside Railway. The Corse Burn, which runs through the hollow adjoining, has been dammed up, and forms a fine sheet of water to the south of the castle (Fig. 721).

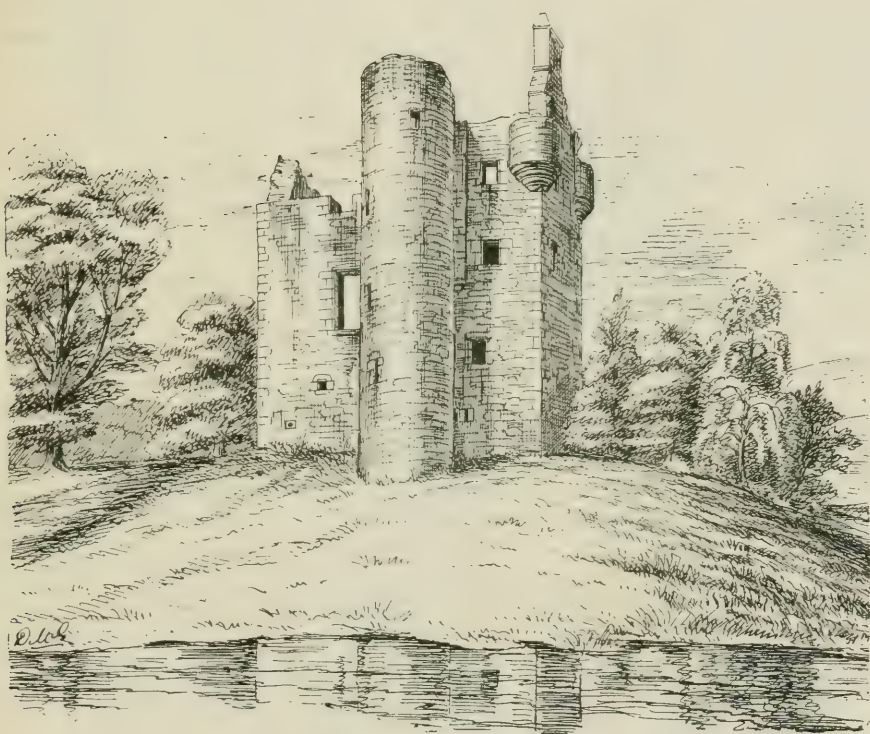


FIG. 721.—Corse Castle. View from the South.

The property has long belonged to the Forbesees, and the present building was erected in 1581 by William Forbes, the father of Patrick, the well-known Bishop of Aberdeen. The date and his initials are on the lintel of the entrance doorway (see sketch, Fig. 723).

This castle is a peculiar modification of the Z plan (Fig. 723); indeed, one would almost suppose that the castle had at first been built on this plan, and that the east wing had afterwards been added,

but the details of the angle turrets, etc., seem to indicate nearly the same date for the whole building.

The structure thus forms a curious and uncommon combination of the L and plans.

The cellars are constructed under only a part of the ground floor, which is a very uncommon arrangement.

The north end seems to have been the kitchen, with the hall above, but the interior is so entirely destroyed as to render the arrangements quite matter of conjecture.

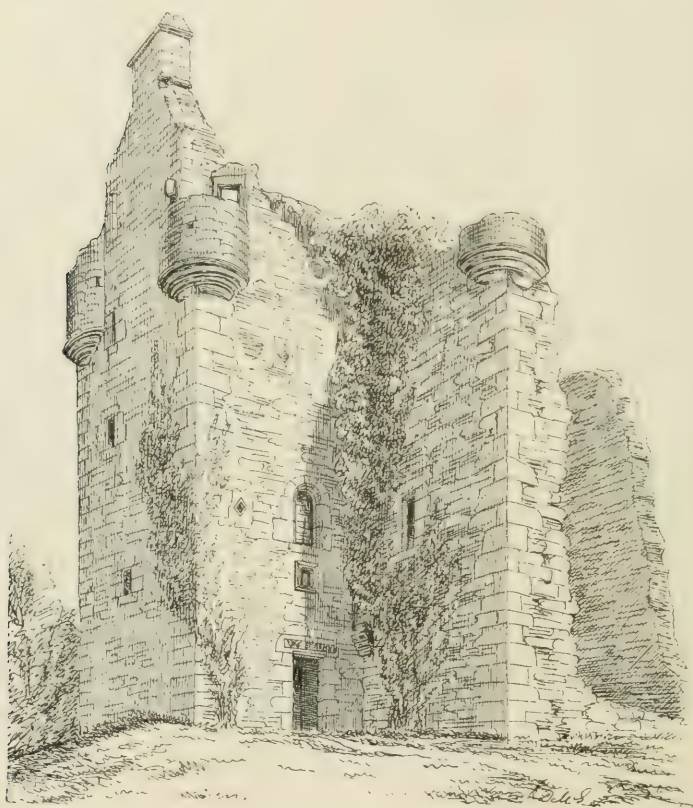


FIG. 722.—Corse Castle. View from the North-East.

The south tower contained the staircase, and seems to have been carried up to a considerable height, so as to form a point for defence and observation. The features of the exterior, such as the corbelled angle turrets, etc., are those which prevailed at the time (Fig. 722).

The small lozenge-shaped windows are also characteristic of the period.

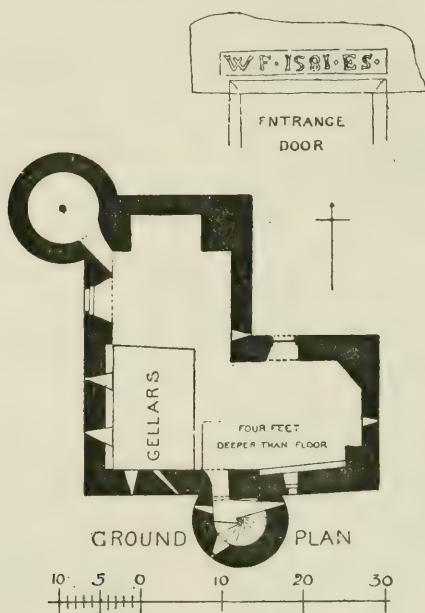


FIG. 723.—Corse Castle. Plan of Ground Floor.

The castle, and modern mansion near it, now belong to James Ochoncar Forbes, Esq.

KEISS CASTLE, CAITHNESS-SHIRE.

Keiss Castle is situated opposite Girnigoe Castle, on the north side of Sinclair Bay, about eight or ten miles north from Wick. It stands on the edge of the cliffs overlooking the sea.

The building is oblong on plan, measuring 27 feet 3 inches by 23 feet 6 inches over the walls (Fig. 724), with two round towers—one projecting to the south at the south-east angle, and the other, containing the staircase, projecting to the west at the north-west angle, in line with the north wall. It is thus a modification of the Z plan, resulting probably to some extent from the nature of the site. The castle is lofty (having four stories and an attic in part), and has a much more imposing appearance, especially at a distance, than the above modest figures would lead one to expect. The building is now in a very ruinous condition, the whole of the north-east corner having disappeared,

together with all the upper floors, as seen in Fig. 725 (the view from the north-east), which shows the interior as seen through the break in the walls. The entrance doorway was in the ruinous portion, and led directly into the ground floor chamber, entering off which was the staircase. As usual, this staircase does not go to the top, access to the upper floors being provided by a small wheel stair in a projecting turret on the north side. A detailed sketch of the corbel of this turret is given, together with the angle turrets, dormers, etc., show that the style of work is what prevailed during the end of the sixteenth and the beginning of the following century.

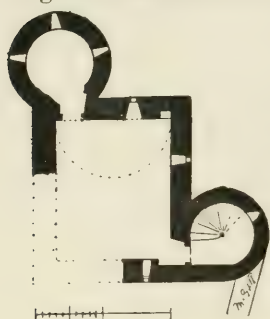


FIG. 724.—Keiss Castle. Plan.

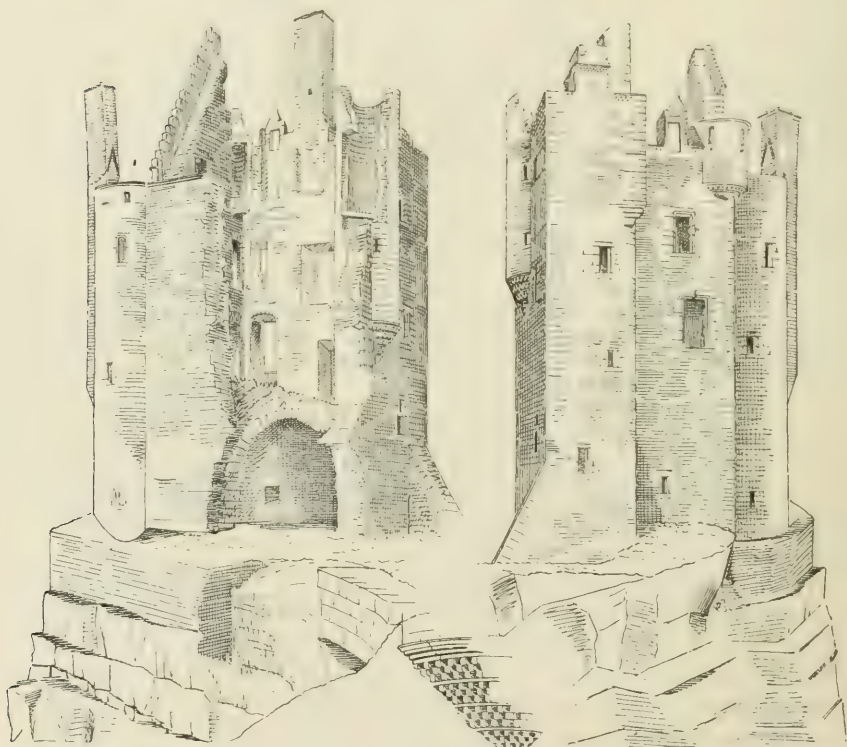


FIG. 725.—Keiss Castle. Views from the North-East and North-West.

Keiss was a residence of the Sinclairs, cadets of the Earls of Caithness.

MONCUR CASTLE, PERTSHIRE.

This small house is situated about one mile north from Castle-Huntly, in the Carse of Gowrie. It is oblong in plan, with a square projection or tower at the north-east corner, and a circular tower at the south-west corner. The building is three stories in height, and is now in a roofless, dismantled condition. The entrance doorway was in the re-entering angle of the square tower (Fig. 726). Opposite the door was

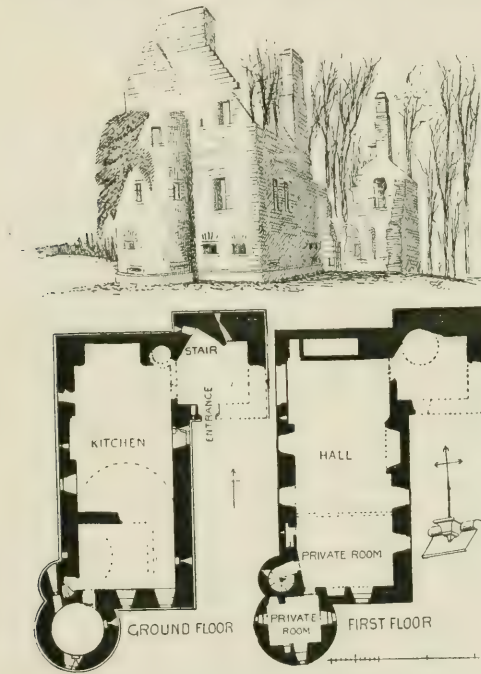


FIG. 726.—Moncur Castle. Plans and View.

the principal staircase, which terminated at the first-floor level. A small waiting- or guard-room adjoined the staircase. In the main building is the kitchen, with large fireplace and oven. Beyond it is an apartment, which seems to have had a space of about 4 feet 6 inches in width next the east wall cut out of it. From this apartment or cellar the usual private staircase leads to the level of the hall, and is continued to the upper floors. Adjoining it is the cellar in the circular tower. The whole of the ground floor has been vaulted, but only a portion of the vault remains in the wine-cellar, while it is complete in the round tower. The windows are low, with shot-holes beneath, those of the projecting towers flanking the four sides of the house. In order to accomplish this,

at the round tower, where the staircase cuts it off from commanding the west side, the shot-hole is carried through below the stair so that it is about 10 feet long (see Plan of Ground Floor). On the first floor there has been a small apartment or guard-room at the stair landing. In the main building is the hall, about 32 feet long by 20 feet wide, with a wide projecting fireplace. At the end of the hall is a private room opening into the stair in the turret, with a garde-robe in the thickness of the wall. Leading from this room is a square vaulted apartment in the round tower. The upper story is reached by the two turret staircases. The floor of this story is gone, but it was probably divided into three apartments in the main building, with an entresol room in the round tower.

FENTON TOWER, HADDINGTONSHIRE.

This castle stands on rough hilly ground about a mile east from Dirleton railway station, and is a conspicuous object for a considerable distance in all directions. It is designed on a modification of the L and Z plans (Fig. 727), having a wing added to the principal arm of the L,

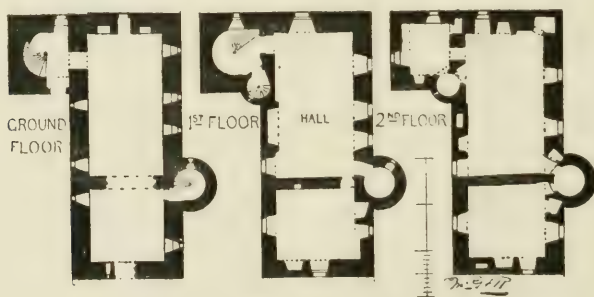


FIG. 727.—Fenton Tower. Plans.

Without this addition it would be an example of the Z plan, with a square tower at the south-west angle and a round tower at the north-east angle. The plan is thus very similar to that of Corse Castle (p. 267).

The entrance doorway is in the re-entering angle of the square tower, in which a wheel staircase, 5 feet wide, conducts to the first floor. The ground floor has been vaulted, but the arches are now almost entirely demolished and the partitions removed, so that the internal arrangements cannot be distinctly ascertained. Probably the kitchen was in the eastern wing, with a service stair in the north turret.

The hall (about 30 feet by 16 feet) is on the first floor, with a private room in the east wing entering from it. From this room a small corbelled turret, adjoining the north tower (seen in the view, Fig. 728, but omitted by mistake in the plan), led to the family bedrooms above the

private room and in the round tower, while another staircase turret, corbelled out in the re-entering angle of the south-west tower, led from the landing of the principal staircase to bedrooms at the western end of the building and in the square tower. The elevations are of the usual plain design. The corbelled projections on each side of the north tower (Fig. 728) give a picturesque effect, but the upper floors are inaccessible, and the use of the different divisions cannot be fully ascertained. The south-west tower has been provided with angle turrets on each side of the south gable of the tower. Over the entrance doorway there is a

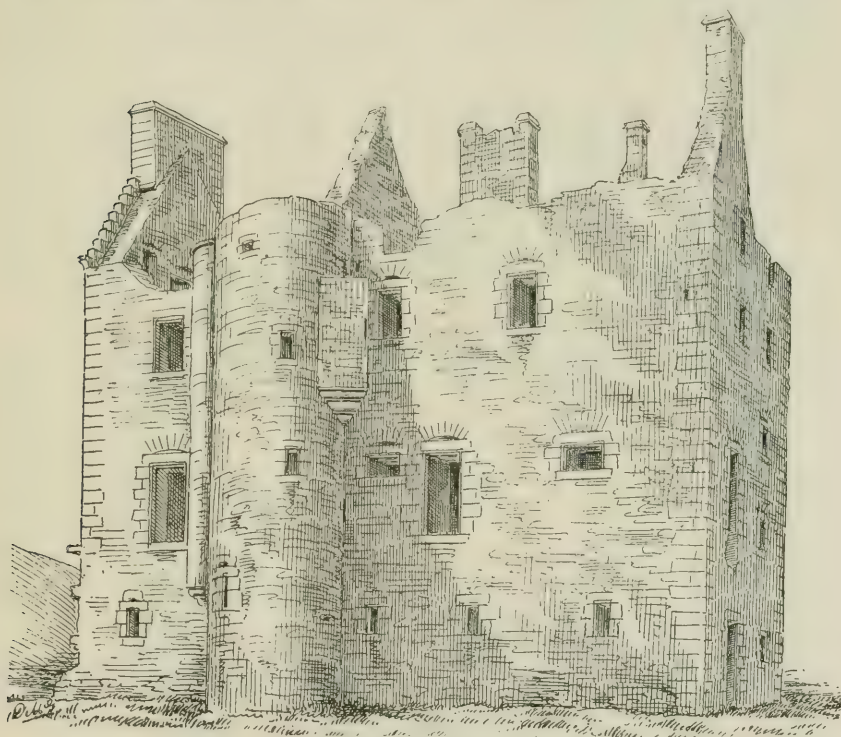


FIG. 728.—Fenton Tower. View from the North-West.

recess for a coat of arms. This is now empty, but Mr. D. Croal states in his *Sketches of East Lothian* that the date of 1577, along with the Carmichael arms and the initials J. C., were carved therein, the castle having been built by Sir John Carmichael, who was Warden of the Middle Marches. He was present at the Raid of Reidswire in 1575, one of the last of the Border fights, and was murdered by some Borderers in 1600.

The castle has all the appearance of being of the above date.

EDEN CASTLE, BANFFSHIRE.

This is a greatly ruined mansion, situated on rising ground on the east bank of the Deveron, about four miles south of Banff.

In the sixteenth century the lands belonged to the Meldrums, by whom the castle may have been built. In 1676-7 it seems to have been extensively repaired by George Leslie, to whom it then belonged. This date is carved on some parts of the castle.

The edifice is now very ruinous, and the buildings which adjoined the main block to the north have been entirely demolished. The original plan (Fig. 729) seems to have been that of a main central building, with

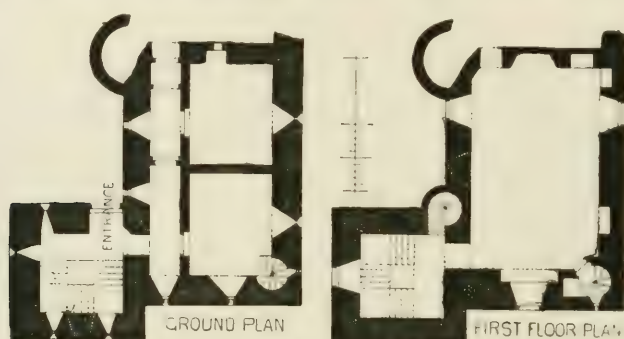


FIG. 729.—Eden Castle. Plans.

two towers at diagonally opposite angles. That at the south-west angle still remains. It contained the entrance doorway in the re-entering angle

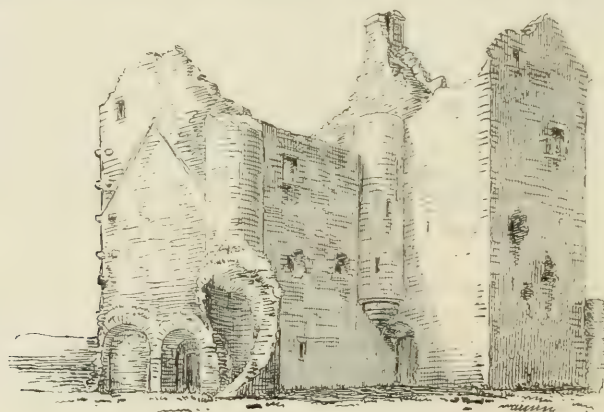


FIG. 730.—Eden Castle. View from the North-East.

and the original wide square staircase, now removed, with small guard-room under it. The usual turret staircase, corbelled out in the re-entering

angle, leads from the landing of the main staircase to the upper floor. The basement of the main block contains two cellars and a passage to the buildings to the north, now removed. One cellar has, as usual, a private stair from the hall. The whole basement is well defended with loopholes for muskets.

The first floor is occupied with a hall, 34 feet by 19 feet. The castle seems to have been extended to the northwards, with a round tower at the north-west angle of the existing building, and may perhaps have formed a courtyard. But there is nothing left to enable one to form an opinion. Fig. 730 shows a view from the north-east.

The castle now belongs to the Right Hon. Sir Mountstuart E. Grant Duff.

GRANTULLY CASTLE, PERTSHIRE.

Situated amidst beautiful scenery on the south bank of the Tay, about $2\frac{1}{2}$ miles from Aberfeldy, and surrounded with fine trees, this is a very

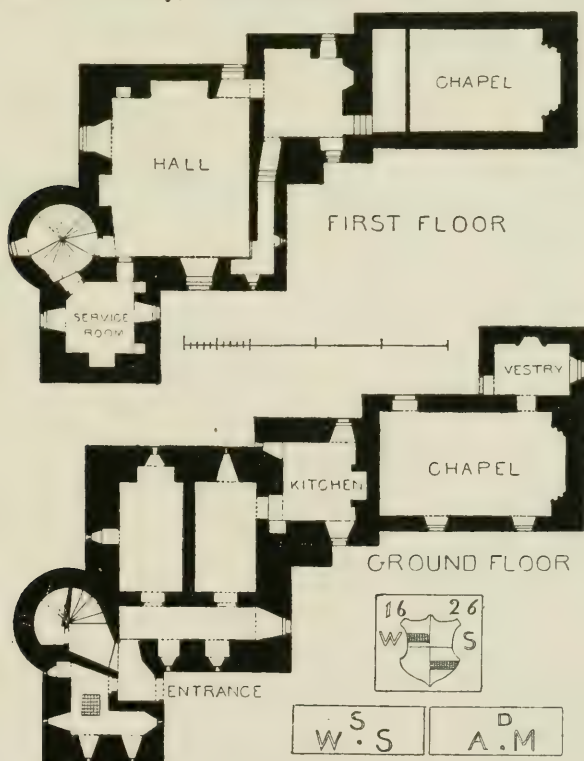


FIG. 731.—Grantully Castle. Plans.

picturesque and striking example of an old Scottish mansion on which

alterations were made in the seventeenth century to suit the requirements of the time.

The peculiarly square form of the main building, and the great thickness of the walls, would almost lead one to suppose that originally the castle was a square keep, the walls of which were utilised in the construction of the more recent edifice. As we now find it, the plan is that of the Z form, with two square towers at opposite angles (Fig. 731), the south-western tower containing the entrance doorway in the re-entering angle.

The principal staircase does not seem to have ascended in this tower to the first-floor level in the ordinary manner, but has a round tower inserted to contain it in the angle between the square tower and the main building. This is simply a modification of the ordinary arrangement, which consists of having a round turret corbelled out in the angle to contain the staircase to the upper floors, whereas here a somewhat larger round tower is introduced, instead of the staircase turret, and is carried down to the ground level, in lieu of being corbelled out at the first-floor level. One reason for this deviation from the usual practice seems to have been that it has been found convenient to introduce a vaulted prison under the floor of the south-west tower, with a guard-room above it on the ground floor. The kitchen has been in later times inserted in the north-east tower (with an outer door through one of the cellars), but it could not have been placed here originally, as there was no proper access to it. This, along with the other vaulted chambers in the central block, was no doubt a cellar. As generally occurs, the cellars are all pierced with loopholes or shot-holes for defence.

On the first floor is the hall, of an unusually square form (24 feet 3 inches by 21 feet 3 inches). This room is panelled in wood, and has a fine effect. Possibly the room in the south-west tower may originally have been the kitchen, but in later times seems to have been made into a service-room or pantry. The room in the north-east tower was apparently the private room. There is a narrow passage formed in the thickness of the eastern wall of the main building, which may be a relic of the more ancient castle. It seems, however, in later times to have been used in connection with garde-robes in the wall.

Such passages are most unusual in sixteenth-century buildings, but would be easily accounted for on the supposition above made, that this was originally an older square keep, as passages of this kind are quite common in such buildings. The division of the rooms on the upper floors corresponds with that on the first floor. The towers at the north-east and south-west angles are carried up above the level of the roof of the main building, so as to present the appearance of independent gabled towers, while the staircase turret is carried up still higher, and is finished with a late O.G.-shaped roof.

Judging from the Z form of the plan and the modifications above mentioned, the date of the original house (or at least of its reconstruction) may be fixed as towards the end of the sixteenth century.

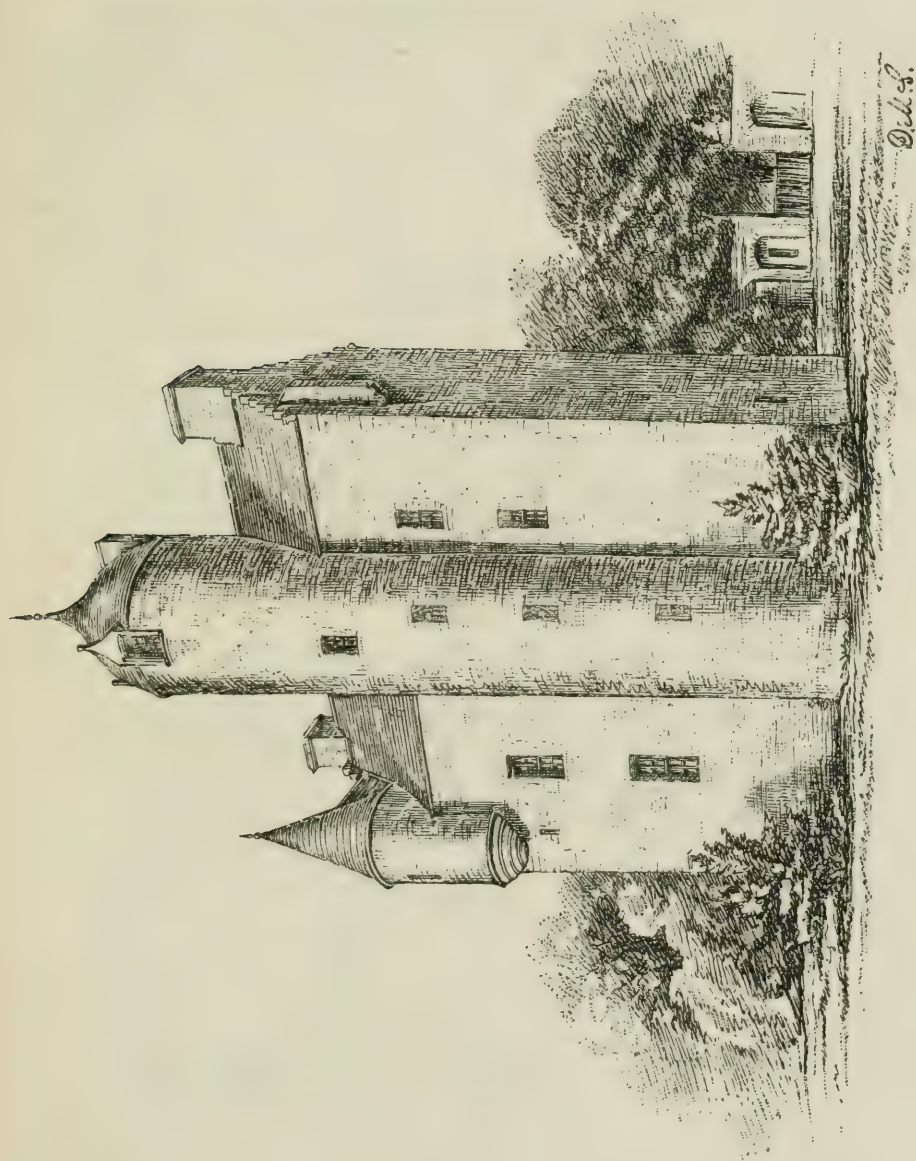


FIG. 732.—Grantully Castle. View from the South-West.

In 1626 it seems to have undergone some alterations. The stair-

case tower appears to have been heightened (Fig. 732), and to have received the O.G. roof which still crowns it. The dormer window at

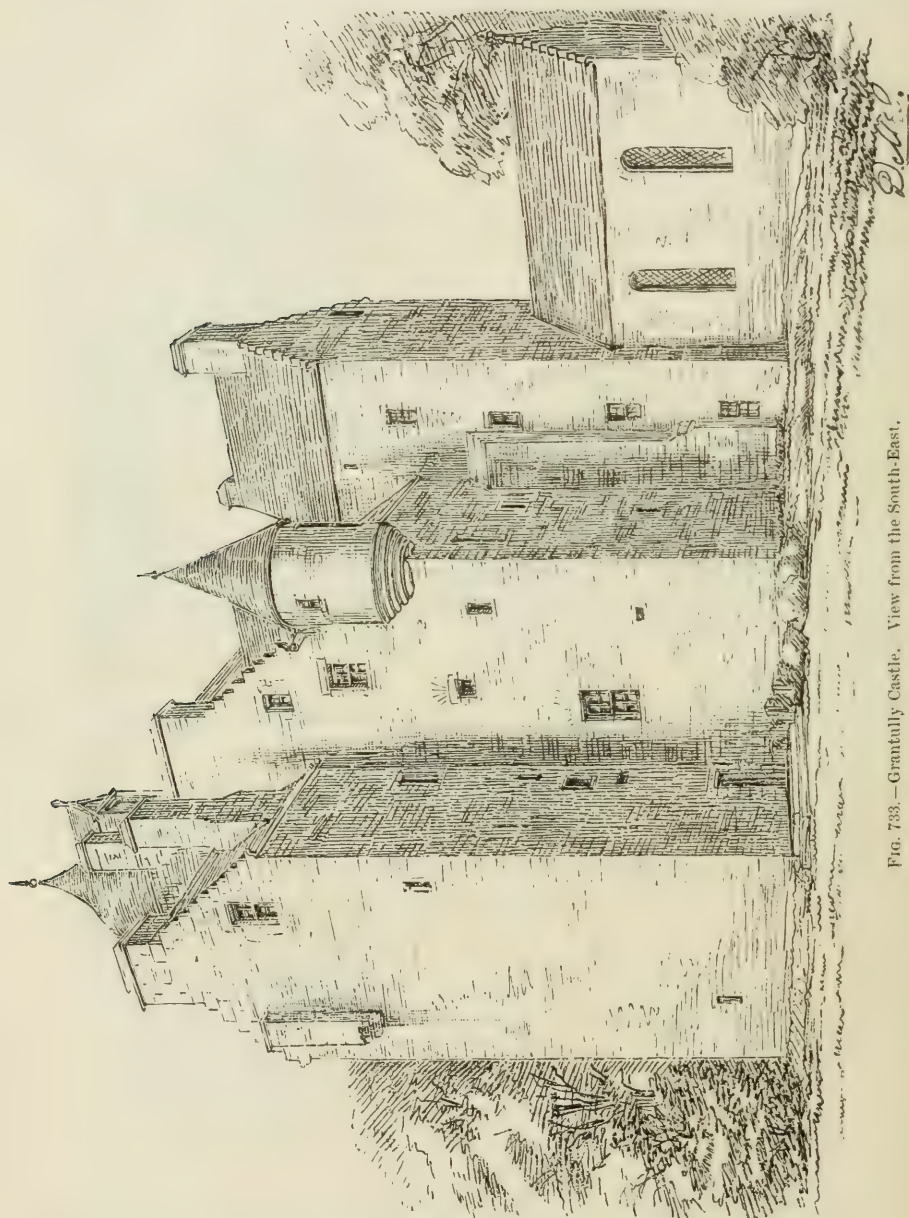


FIG. 733. — Grantully Castle, View from the South-East.

the back of this roof, seen in Fig. 733, contains the shield shown in

Fig. 730, bearing the date 1626 and the Stewart arms, along with the initials W. S. In Fig. 732 is seen the entrance gateway to the courtyard in front of the castle, now greatly destroyed.

Dr. W. Fraser, in his *Red Book of Grandtully*, states that the castle was probably erected in 1560. The estate was first possessed by the Stewarts of Innermeath and Lorn at the end of the fourteenth century, and has continued to the present day in the same family, now represented by Sir Archibald Douglas Drummond-Stewart, Bart.

The chapel and vestry shown on the plan are modern, and were erected during the present century by one of the proprietors who resided here. An entrance is formed into a small gallery at the west end from the private room on the first floor. A stone over the door of the chapel bears the letters S. W. S. and D. A. M., as shown on the sketch (Fig. 731) beneath the coat of arms. These letters are intended to refer to Sir W. Stewart, Sheriff of Perth in 1626, and Dame Agnes Moncrieff, his wife, but the inscription, like the chapel, is modern.

HUNTLY CASTLE, ABERDEENSHIRE.

Of this once extensive castle little now remains but the keep. It is

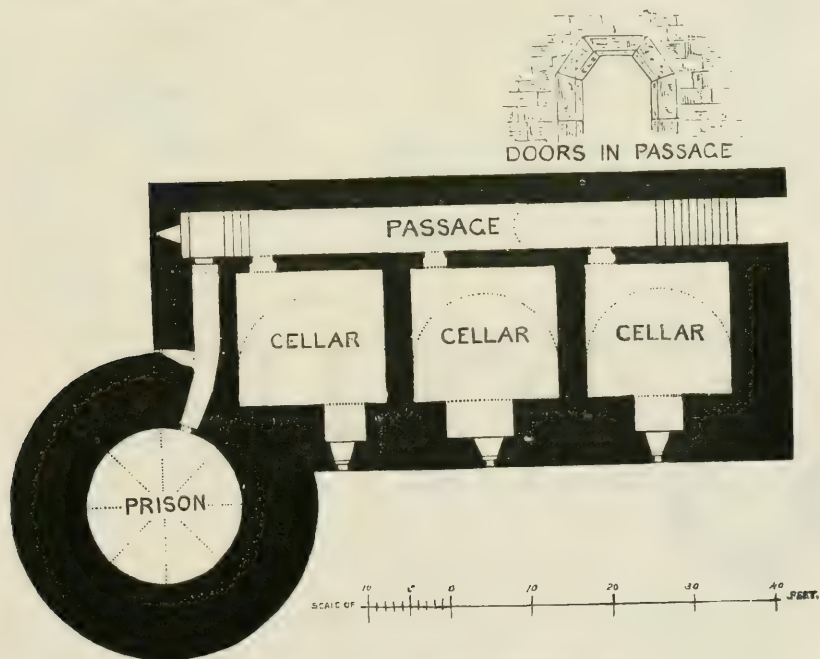


FIG. 734.—Huntly Castle. Plan of Basement Floor.

said that part of the castle dates from the time of the Strathbogie Earls

of Atholl in the thirteenth century. This may be so; the great size of the south-west tower and the thickness of the walls tend to support that view. The existing round tower may in that case be erected on the foundations of a thirteenth-century castle, and the south wall of the main building may be on the ancient wall of enceinte. We are, at all events, aware that the site was occupied by a castle in the fifteenth century, part of which still forms the substructure of the existing keep. The situation is a good one, being on an elevated piece of ground at the junction of the Deveron and another stream, from which a moat might be supplied, so as to surround the whole site with water.

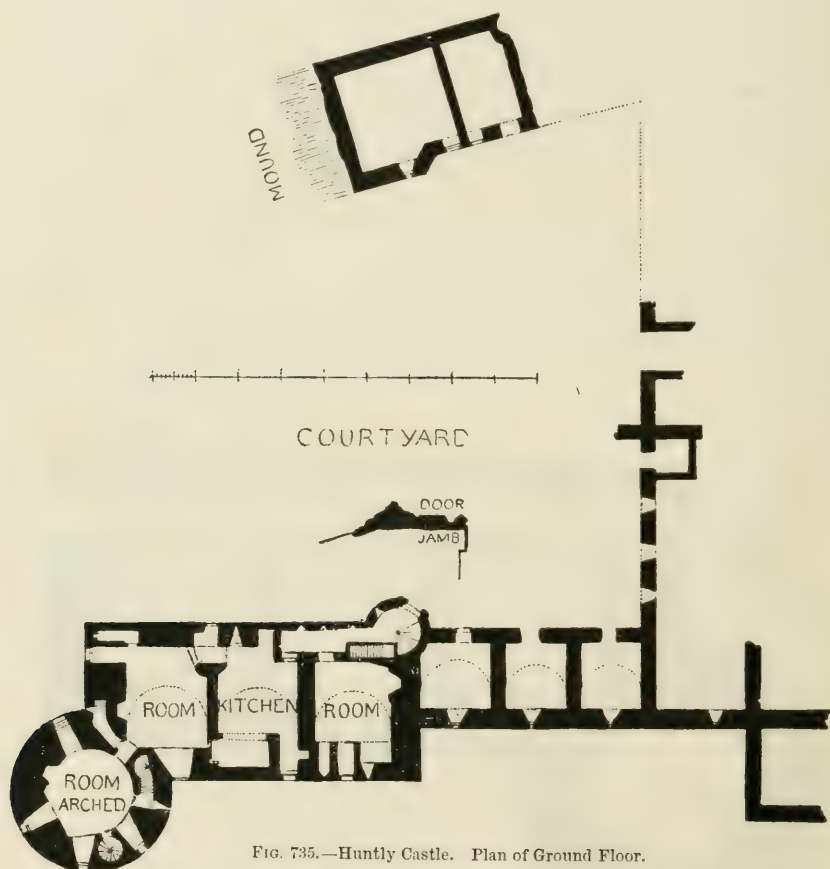


FIG. 735.—Huntly Castle. Plan of Ground Floor.

After the battle of Glenlivet, in 1594, the castle was burned. It was rebuilt in 1602 by the first Marquis of Huntly, as the inscription above and below the windows of the south front makes plain.

The keep stands on a sloping site, so that the ground on the south

or outer side is a story lower than that within the courtyard on the north side. The basement floor (Fig. 734) contains three vaulted cellars, with a passage leading to them, and, in the south-west round tower, a vaulted prison. The small passage leading to the latter is considerably higher than the floor of the dungeon, into which a prisoner would have to descend by a ladder. The walls of this floor are no doubt a remnant of the old castle, burned down in 1594, and they may possibly be of a much older date. The form of the arches over the doors (see sketch, Fig. 734), and the recesses of the windows in the walls, which are 8 to 10 feet thick, indicate a considerably older date than that of the superstructure (Fig. 735). The floor above this, which enters on the level of the courtyard, is the proper ground floor. It is vaulted, and contains the kitchen in the centre, with a room on each side, and one in the round tower provided with fireplaces and garde-robcs.

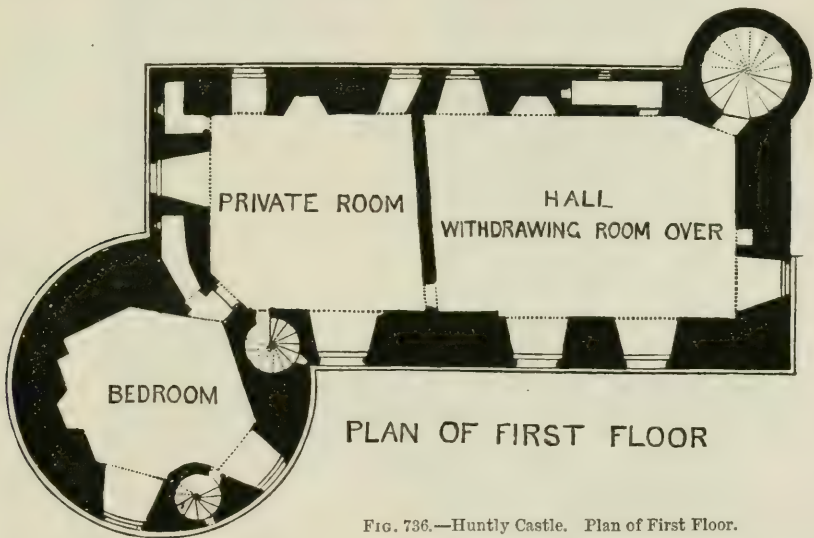


FIG. 736.—Huntly Castle. Plan of First Floor.

Assuming that the present building represents generally the plan of the older castle, the latter would probably have either a square or round tower at the north-east angle, corresponding to that at the south-west; but in the rebuilding, in 1602, only a small round tower sufficient to contain the staircase has been erected, together with a thin wall outside the passage to fill up the gap where the larger tower stood. This arrangement now brings it into the category of the Z plans, although possibly the building may have originally formed part of a thirteenth-century castle, as above suggested. The first floor (Fig. 736) above this contains the great hall, entering from the main staircase. It is 37 feet long by 25 feet wide, with large windows on three sides. Adjoining it to the west

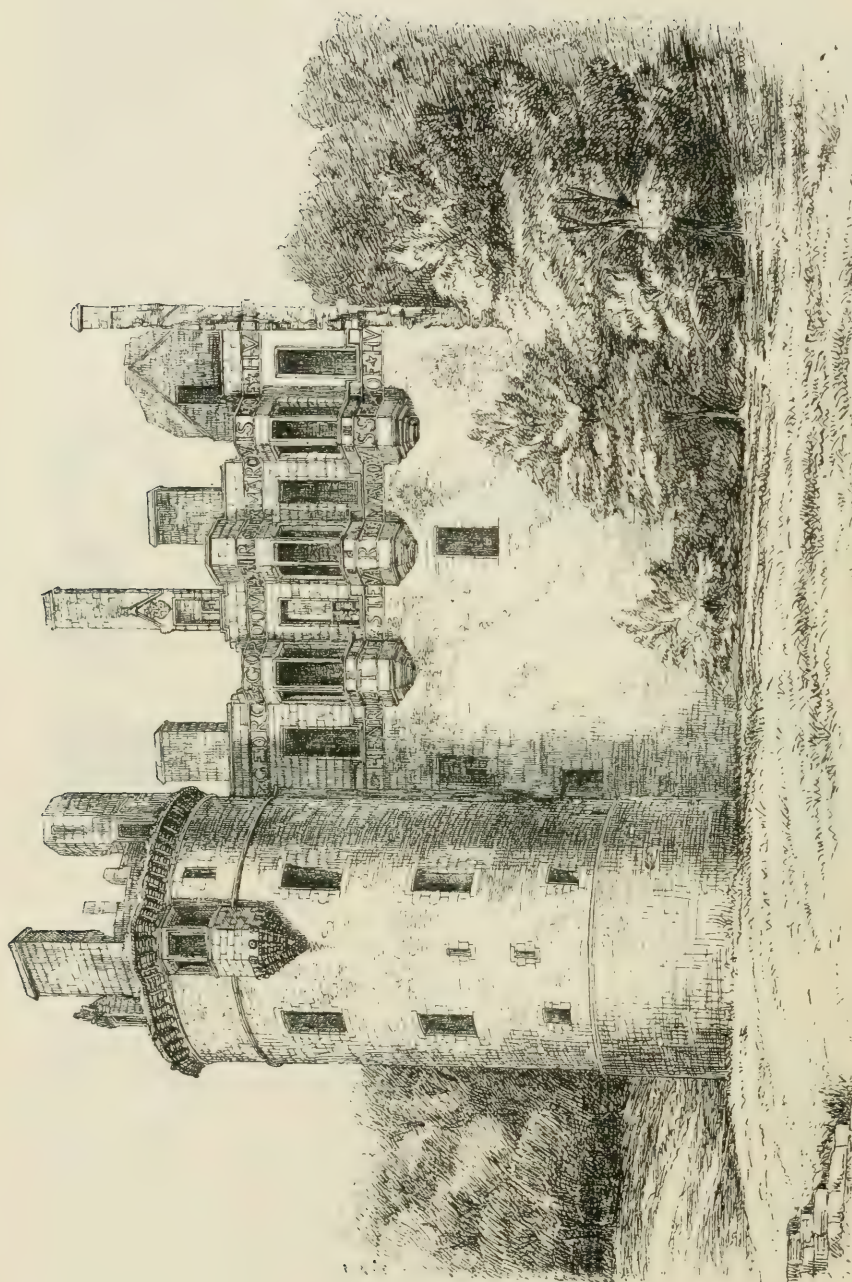


FIG. 737. — Huntly Castle. View of South Front.

is the private room and a multangular bedroom in the round tower. There is a newel staircase from the private room to the floor below, and it is also continued up to the upper floors and parapet. The other small staircase entering from the tower room is between it and the room below only.

The main north-east staircase is continued upwards to the roof, and gives access to the withdrawing-room on the second floor, immediately over the hall. There are bedrooms on this floor over the rooms below. No doubt can exist about the date of this floor, bearing as it does the very prominent inscription of "George Gordovn First Marqvis of Hv"[ntly], and "Henriette Stevart Marqvisse of Hv"[ntly] (Fig. 737).

The fireplaces in the withdrawing-room and room adjoining still remain. This is probably in consequence of the floor, which was of timber, having given way, so that the mantels could not be easily reached and destroyed or removed. Those on the hall floor are said to have been equally fine, but they have been carried off.

The style of the upper part of the building, with its fine bow windows (a rare feature in Scotland) and ornamental mantelpieces, is very different from the plain work of the lower floors. From the thickness of the walls and general character of the work, it seems probable, as above suggested, that the three lower floors and the south-west tower are portions of the older castle, and that they were heightened and repaired by the first Marquis in 1602. The picturesque oriel in the south-west tower and the ornate parapet are insertions of this date. The south front presents instances of a very novel character, in two mock windows, one in the tall chimney and the other below it. A similar blank window occurs at Balbegno. The new north-east tower was added at the same time, as is apparent from the nature of the mouldings and other details. It is elaborately ornamented with coats of arms, etc.,

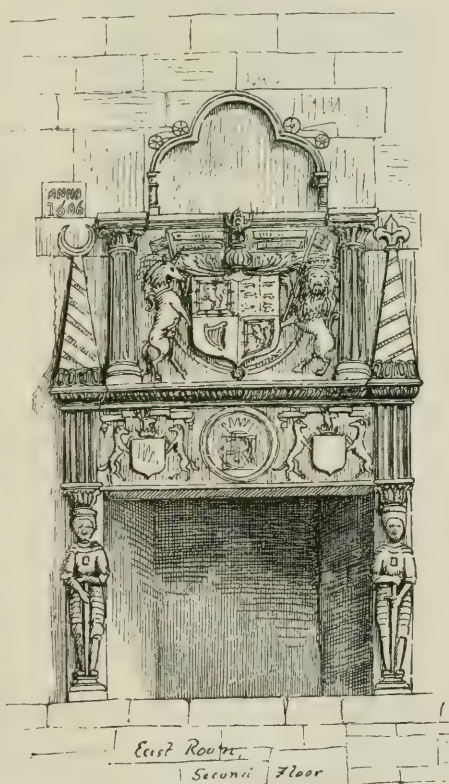


FIG. 738.—Huntly Castle.
Drawing-room Mantelpiece.

over the doorway, of which Billings gives a good drawing. The mantelpieces on the second floor are amongst the finest works of this description in Scotland. The largest one, which is in the withdrawing-room (Fig. 738), with its carved figures, obelisks, and coats of arms, has a striking resemblance to similar work in Germany. The bas-reliefs in circles on the lintel of the fireplace in the west room (Fig. 739) are a favourite style of ornament at the beginning of the seventeenth century. Similar panels may be seen at Craigston Castle, Aberdeenshire, Balbegno Castle, Forfarshire, etc. The thin pilasters and numerous mouldings, with

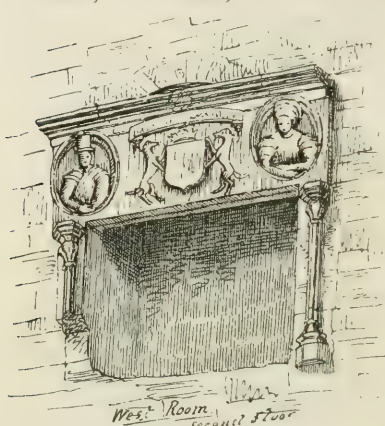


FIG. 739.—Huntly Castle.

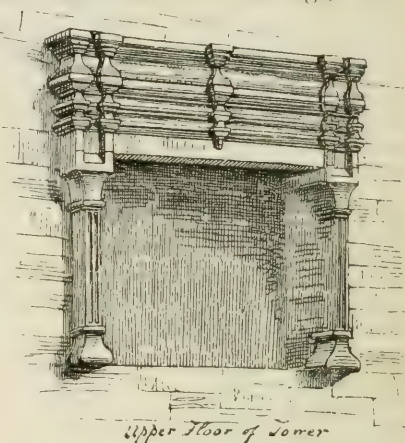


FIG. 740.—Huntly Castle.

breaks, which are the prominent features of the fireplace in the tower (Fig. 740), are very characteristic of the period. Similar mouldings may be seen in the work at Edinburgh Castle, erected about 1580, at Craigmillar, etc. Few of these ornate mantelpieces now remain in Scotland, and those of Huntly are well worthy of preservation. Little outlay would suffice to protect them, as well as the remainder of the castle, from decay.

The ruins of the buildings in the courtyard show that it was extensive, but they are so much destroyed that it is impossible to ascertain their various destinations. The vaults of the three cellars to the east of the keep still exist, and there were probably living-rooms above them.

The castle is now the property of the Duke of Richmond and Gordon.

EARLSHALL, FIFESHIRE.

Situated about one mile distant from the village of Leuchars, this is a fine and very perfect example of the sixteenth and seventeenth

century mansion-house. The main building is on the L plan (Fig. 741), with a large circular tower at the north-east corner, thus making it a combination of the L plan and the plan with diagonally opposite towers, while from having a courtyard attached, it might almost be classed with

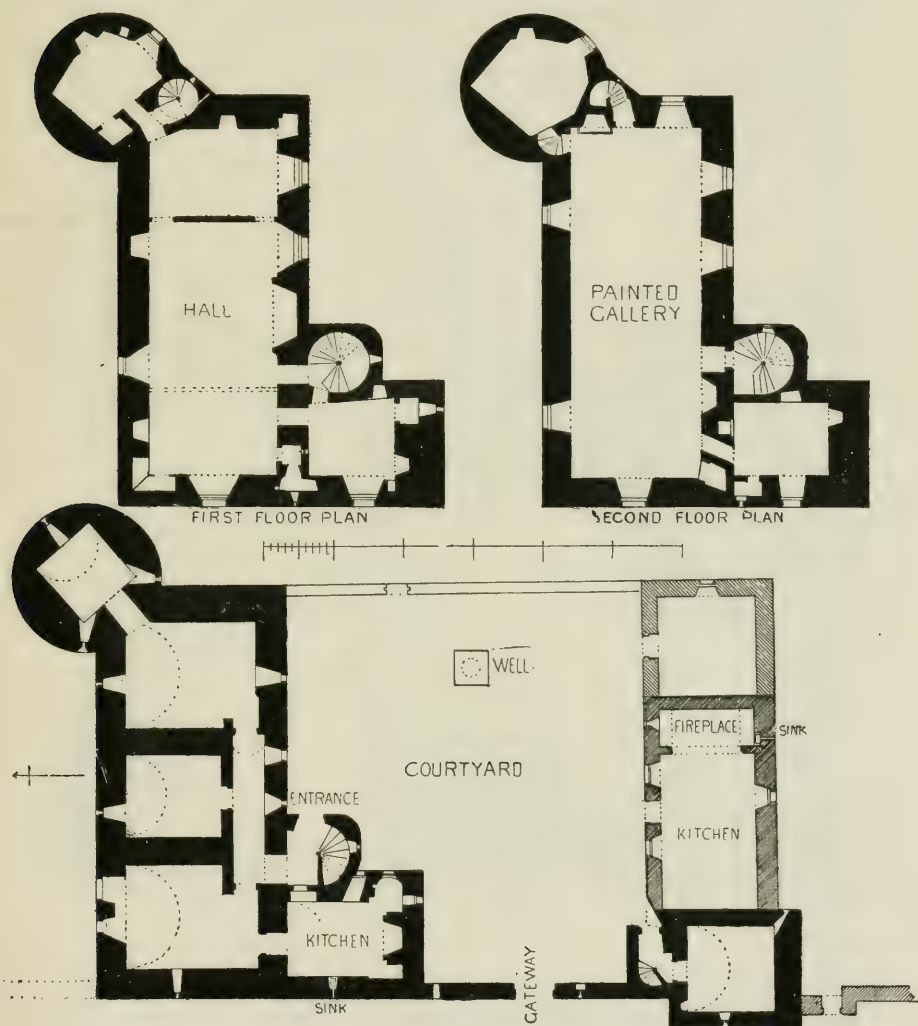


FIG. 741.—Earls Hall. Plans.

the castles with quadrangles. The house is three stories high, with attics, the wing having an entresol in addition. The staircase is placed in a separate tower at the re-entering angle, and is continued to the top, where the stair turret terminates with a platform roof and parapet, com-

manding a view of the comparatively level tract of surrounding country, with the German Ocean stretching to the eastwards (Fig. 742).

In continuation of the western front there is a high enclosing wall, extending 35 feet southwards, which connects the main building, with a square tower three stories high, attached to which on the south are later buildings, the whole forming a courtyard, enclosed on the east with a low parapet wall. A large garden, protected with walls high and strong is attached to the house, and is entered from the courtyard. The west

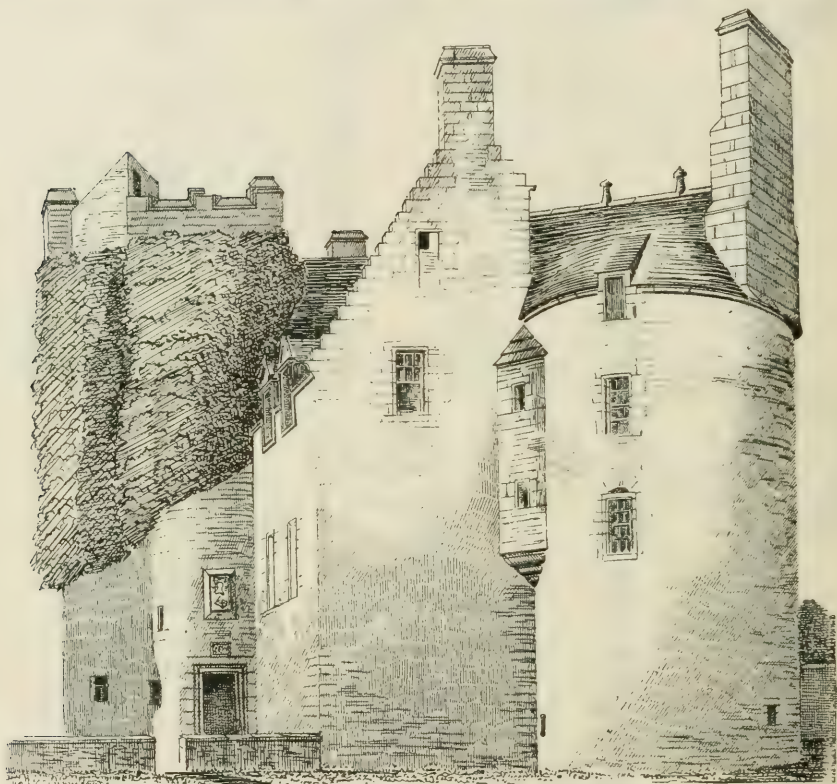


FIG. 742.—Earlshall. View from the South-East.

front of the house is on the line of the west wall of the garden, as seen in the view from the north-west (Fig. 743).

The west curtain, through which is the arched entrance gateway, has had a parapet and walk on top, with a round projecting bartizan in the centre, commanding the entrance. The corbelling of the turret rests on a shaft rising out of the frame of a panel containing the arms of the founder, Sir William Bruce of Earlshall (see Fig. 746, Details). The stone ridge of the roof, as will be observed from Fig. 742, is orna-

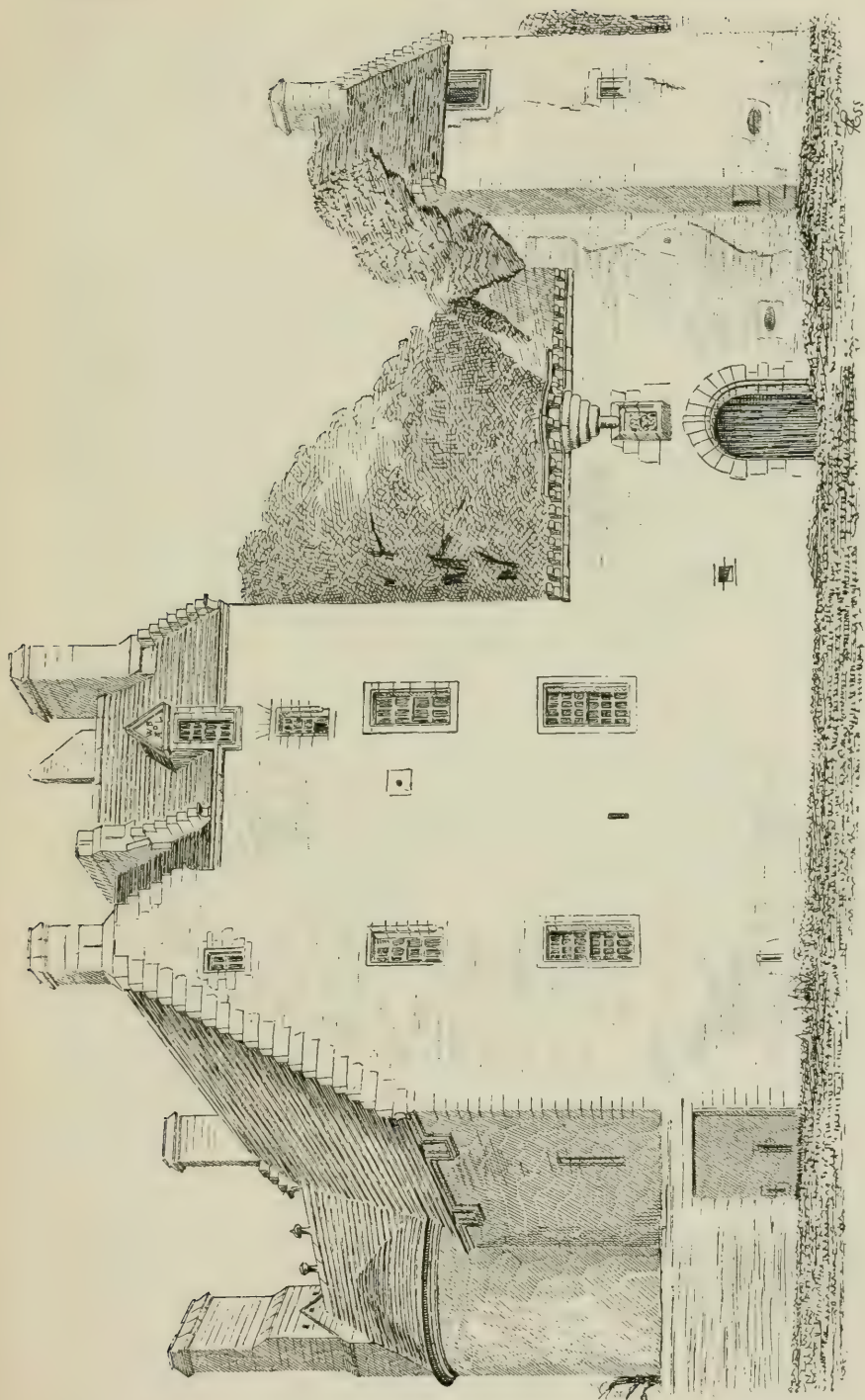


FIG. 743.—Earls Hall. View from the North-West.

mented with small pinnacles at intervals. Such ridge ornaments are not unusual in Scottish buildings, and are frequently designed in imitation of crescents, thistles, etc. This house was built for comfort rather than defence, still, the parapet and battlement walk just referred to, with the shot-holes at the gateway, and the absence of large windows on the ground floor (which is all vaulted), indicate that a considerable amount of security was considered desirable.

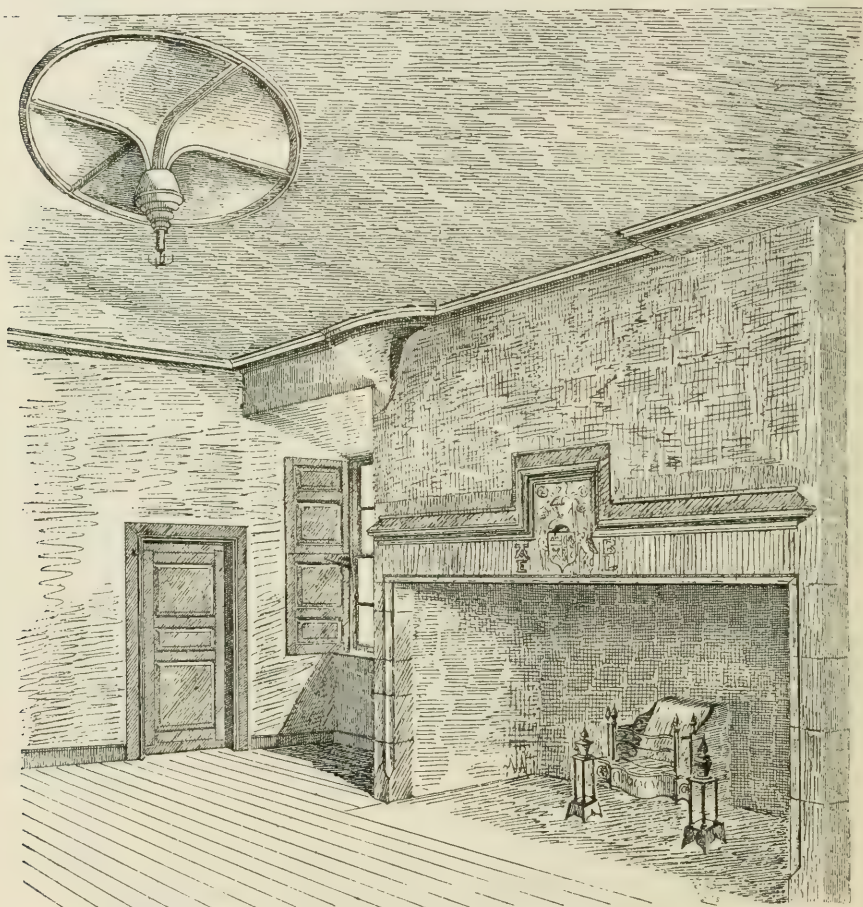


FIG. 744.—Earls Hall. Interior of Hall.

There is a kitchen in the wing opposite the entrance door, but in the later building on the south side of the courtyard, a new and larger kitchen superseded this original one. The fireplace of the later kitchen is very spacious, being about 13 feet square, and is provided with a stone drain, seat, and window.

On the first floor, entering from the wheel stair, is the hall, 37 feet 6 inches long by 18 feet 6 inches wide. A sketch of this room (Fig. 744) is given, showing its fine fireplace and grate, with plaster pendant from the ceiling. On the fireplace lintel are the Bruce and Leslie arms, with the initials of Alexander Bruce and his wife, Elizabeth Leslie.

The hall has been divided with a screen where shown by dotted lines on the plan (Fig. 741). A garde-robe and a small anteroom in the wing enter off the westmost division. At the east end of the hall is a private room, and beyond this, in the round tower, there is another apartment, probably a bedroom. Between the two, in the thickness of the wall, a turret stair leads to an entresol above.

On the upper floor is the painted gallery or withdrawing-room, occupying the whole length of the house, and measuring 50 feet 6 inches long by 18 feet 6 inches wide, and about 13 feet high. The walls and ceiling of this room are most elaborately decorated in black and white. Some idea of the style of decoration will be obtained from Fig. 745. A painted frieze, consisting of pilasters with flat arches, runs along the top of the wall (being very much the same idea as is carried out in plaster-work at Winton House), and the spaces between are filled in with maxims in good Roman letters. Of these only a few are now legible, out of some twenty or thirty which once existed. From the scraps which can be made out here and there, they consisted of moral apophthegms such as :—

TRY AND THEN
TRVST · BETTER GVDE
ASSVRANCE
BOT TRUS NOT
OR · YE · TRY · FOR · FEAR
OF · REPENTANCE.

GIVE LIBERALYE
TO NEIDFVL FOLKE
DENYE NANE OF
HEM · AL · FOR · LITTLE
HOV KNAVEST · HE
IRIN · THIS · LYF · QVHA
T · CHAVNCE MAY HE
BEFALL.

Above this frieze, and without the intervention of anything like a cornice, the flat-arched ceiling formed of deal boards begins. It is carried up into the roof, and formed on the rafters and ties. Its decoration consists of alternate rows of round and square panels running from end to end of the hall, and separated from each other by ornamented spaces. The round panels contain the arms, with the mottoes of many Scottish families, as well as figures of Classical and Scriptural fame. The square compartments contain representations of animals, such as the Lion, Chameleon, Sphinx, and Hydra; one is labelled "SVYN BAIB," and represents a sow and her pig. The names of all the subjects are marked in Roman letters. The mantelpiece is also decorated with painted scroll ornaments. Above it, and projecting in a very irregular way into the arcaded frieze, is a moulded panel containing the Bruce and Meldrum

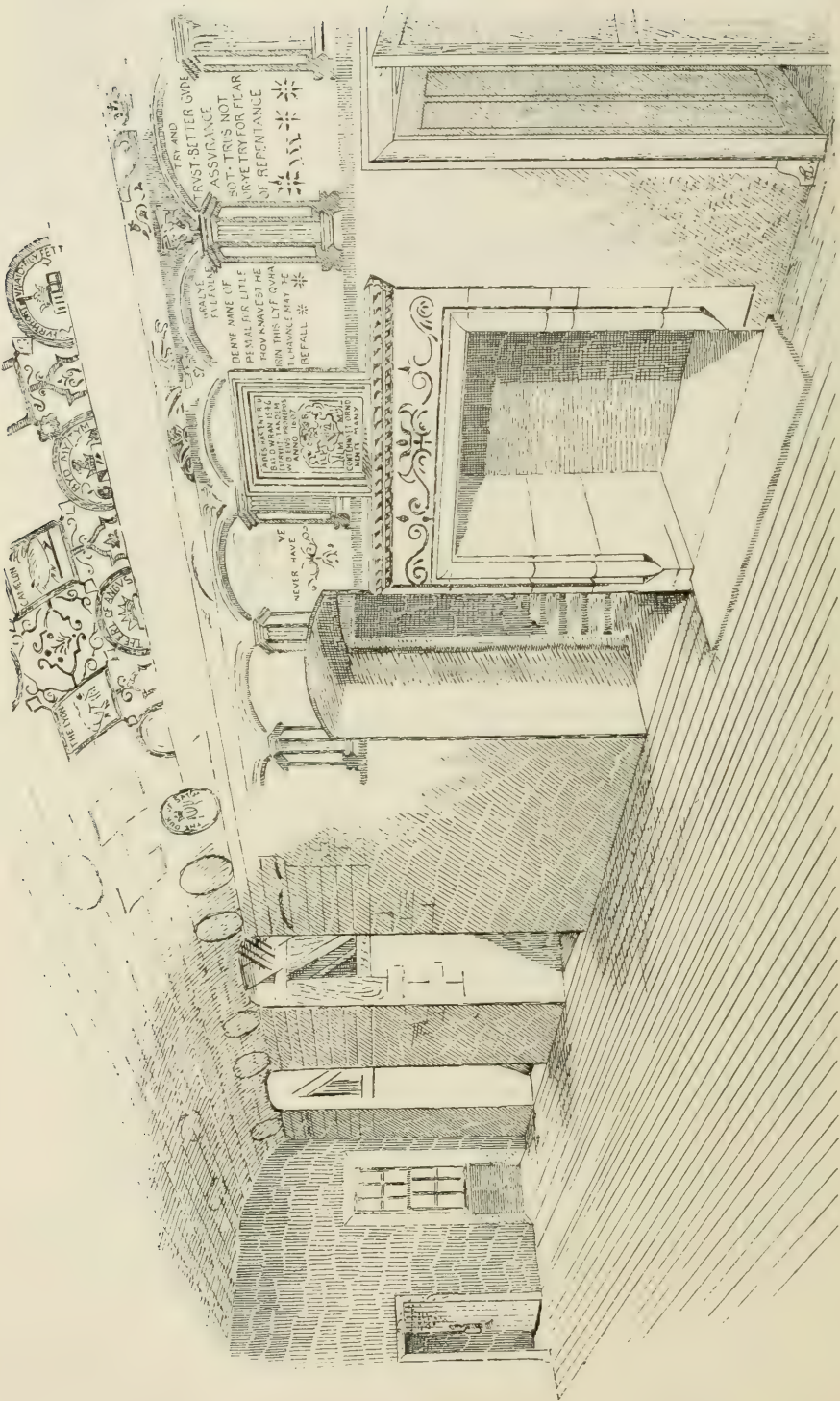


FIG. 745.—Earls Hall. Interior of Gallery.

arms, above which are the initials of William Bruce, and beneath the letters M.M., with the following inscription:—

ÆDES HAC EXTRO
EBAT D.W.B. AN 1546
EXTRUXIT TANDEM
W.B. EIVS PRONEPOS
ANNO 1607.

Beneath the shield with the arms, is the motto of Bruce of Earlsall:—

CONTEMNO ET ORNO MENTE MANY.

We thus see that the house was begun by Dominus William Bruce in 1546, and finished by his grandson. The initials M.M. are those of Margaret Meldrum of Seggie, the wife of the latter.

The date 1620 occurs on the ceiling, with the initials W.B. and D.A.L. These are explained by the inscription on a tombstone in the neighbouring Norman church of Leuchars, which runs, “D. Agnes Lyndesay, Lady of William Bruce of Earlsall, who in her life was charitable to the poore, and profitable to that howse, dyed 1635, of her age 68, and waiteth in hope. D.A.L.” She was Sir William’s second wife, and evidently had her share in the finishing of the house, as her initials occur again, with those of her husband, on the west dormer window, and on two entwined heart-shaped shields over a garden gateway (Fig. 746).

Some of the entresol rooms have also been profusely decorated in colour, but they are now in a very faded condition.

It is most unfortunate that the beautiful ceiling of the gallery, containing as it does quite a treatise on Scottish Heraldry, and throwing, with its wise proverbs and quaint conceits, many side-lights on Scottish character, should be allowed to fall piecemeal to utter ruin. A good deal of it is entirely gone, and the remainder is in a very fragile condition. The wood-work of the ceiling and roof is rotting from the effects of damp, while the whole has been most rudely patched up with wooden straps nailed across the ceiling in the most unsightly fashion. Before it entirely disappears, it would be well that an exact copy of it should be made by some competent artist, for reproduction in the publications of one of our Archæological Societies. There are a few old relics lying about the house worthy of better preservation, such as the works of a clock dated 1600, a very primitive billiard-table, and various pieces of old panelling.

About one mile distant from Earlsall stood the castle of Leuchars (of which not one stone remains standing upon another), supposed to have dated from the twelfth or thirteenth centuries, and to have been the residence of the Earls of Fife. Hence the name of this house. It is probable that the old castle latterly became known by the same designation, for in 1497 (that is, fifty years before this house was begun)

Sir Alexander Bruce and his wife Janet Stewart of Rosyth, received charters of the lands of "Earlshall." This Stewart connection pro-

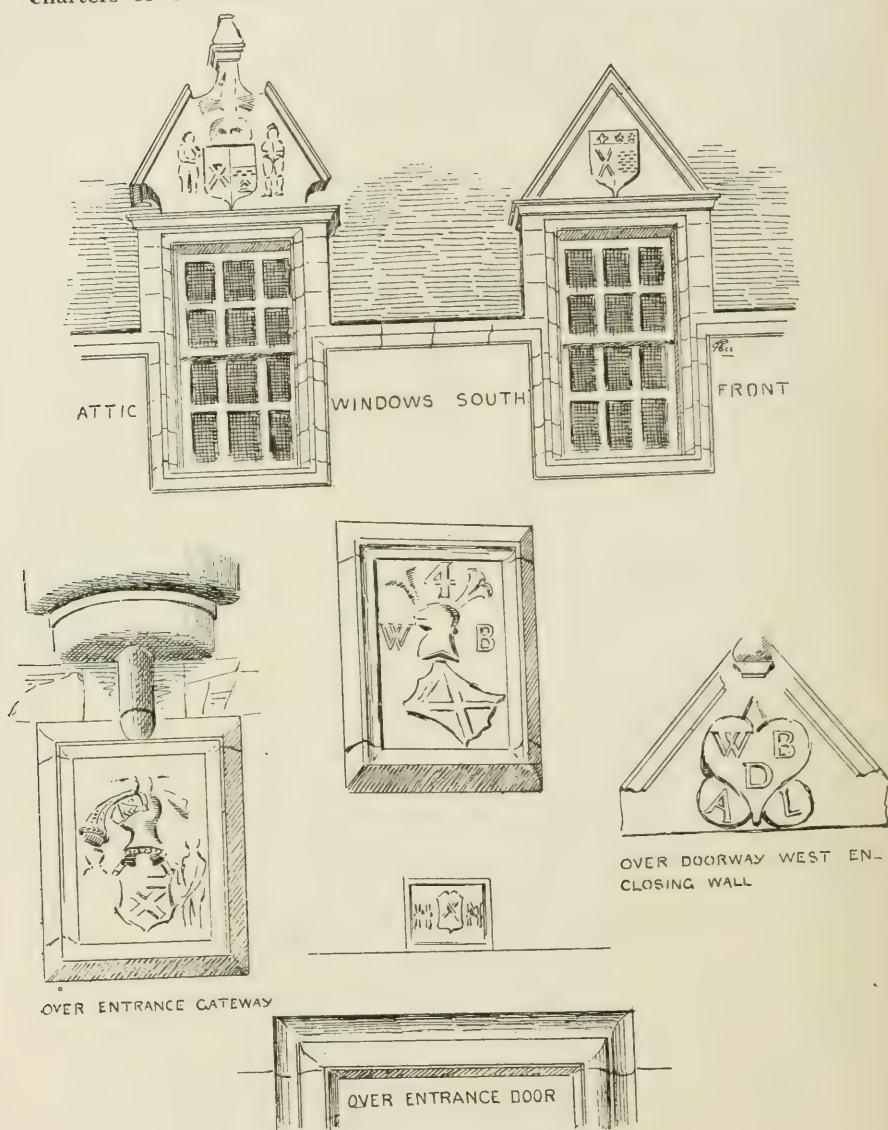


FIG. 746. — Earlshall. Details of Windows, etc.

bably accounts for the arms of that family being quartered with those of the Bruces on some of the dormer windows (see Fig. 746).

DRUMINNOR CASTLE, ABERDEENSHIRE.

This is a picturesque fragment (Fig. 747) of the old building said to have been the original Castle Forbes built in 1456, now incorporated with a modern mansion, the property of Robert Grant, Esq.

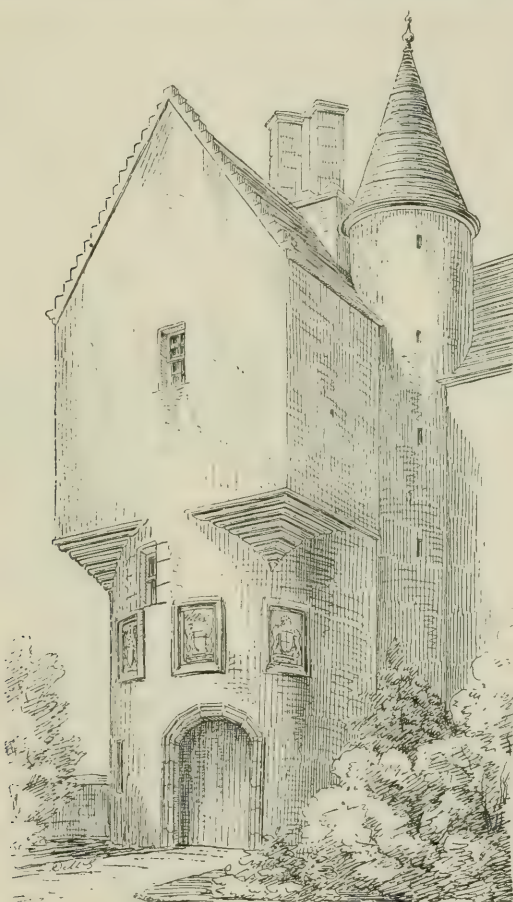


FIG. 747.—Druminnor Castle.

The house is pleasantly situated on the banks of the burn of Kearn, in the parish of Auchindoir, and about three miles south from the Kennethmont station of the North of Scotland Railway.

The arch of the doorway is remarkable, being composed of five straight sections, and not in the usual way of a portion of a circular

curve. Examples of three-sided door-heads occur at Borthwick and Huntly Castles, and in several churches in Scotland, but this five-sided arch is probably unique. This doorway, and the three coats of arms of the Forbesees, etc., together with the heavy corbelling above, give it a striking effect. It is supposed to date from 1577. The upper portion has been modernised.

TILQUHILLY CASTLE, KINCARDINESHIRE,

A plain but massive specimen of a Scottish house of the end of the sixteenth century, situated about three miles south of Crathes Station, and now occupied as a farm residence. It is on the plan of the central keep, with two towers at diagonally opposite angles, but modified so as to admit of a good square staircase between the south-west tower and the main block. The towers in this instance are both of the square or

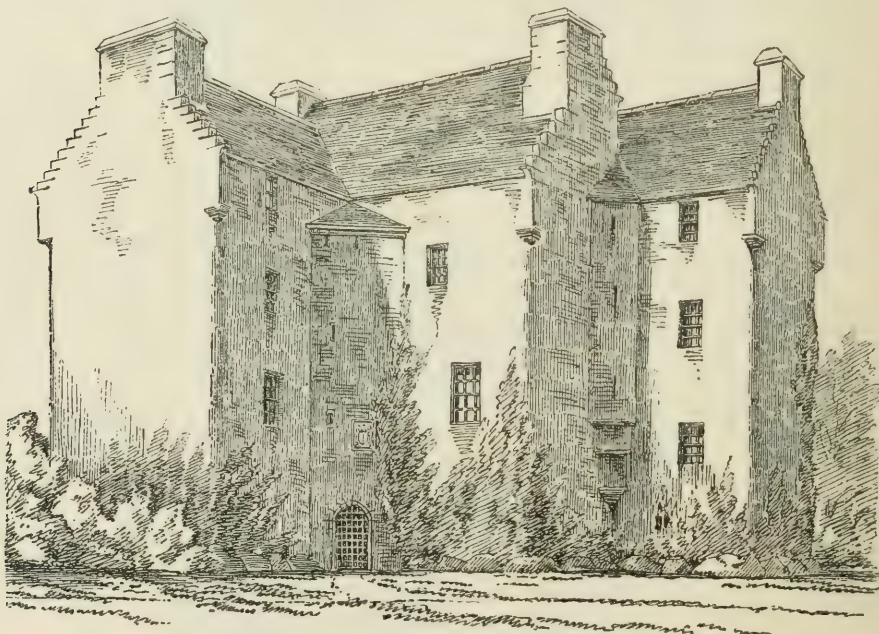


FIG. 748.—Tilquihilly Castle. View from the South-East.

oblong form, but they no longer maintain a tower-like appearance externally; here they simply form part of the house (Fig. 748). There are no angle turrets, but the corners of the building are all rounded off and corbelled out to the square near the eaves, which produces a picturesque appearance, and forms a reminiscence of the effect of the projecting angle turret. The ground floor (Fig. 749) is all vaulted,

and contains the usual kitchen and cellars, one of the latter having the ordinary stair from the hall. All the apartments are well provided with shot-holes, and they are so placed in the towers and at the sides of the doorway as to command every side of the house. The main house or central block contained the hall on the first floor, with a private room in the north-east tower. There is a separate room in the south-west tower. In the angle over the entrance door, and corbelled out in the corresponding angle at the north-east tower, there are two newel stairs leading to the upper floors, which are now a good deal altered. Some fragments of good old wood-work lying in one of the upper rooms are well worthy of being preserved. The old iron-grated "yett" still hangs on the entrance doorway.

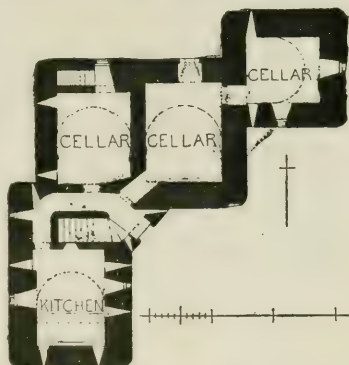


FIG. 749.—Tilquihilly Castle. Plan.

The property of Tilquihilly belonged in 1479 to Walter Ogston, whose daughter carried it to her husband, David Douglas, son of Lord Dalkeith. The present castle is said to have been built by his grandson in 1576. Probably it may have been begun by him, but the style of the exterior would lead one to suppose that it was not finished, as we now see it, till some time in the seventeenth century.

NEWTON, PERTSHIRE.

An old-fashioned Scottish house near Blairgowrie, standing on the high

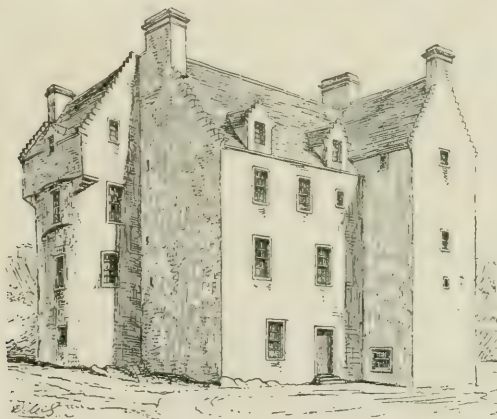


FIG. 750.—Newton.

ground above the town, and commanding an extensive view over the

open valley of Strathmore. The house is built on the Z plan. The south-east angle tower, which contains the staircase, is square, and the north-west tower is circular below and brought out to the square form on the top story with corbelling (Fig. 750). The interior has been somewhat modernised, but contains many of its old features, the rooms opening through one another, and the walls being finished with wooden panelling, etc. The exterior is a fair example of a seventeenth-century Scottish house of this form of plan.

The date of erection is not certain, but in 1687 George Drummond, a well-known merchant, was born here. He was six times elected Lord Provost of Edinburgh, and it was during his term of office, and greatly through his influence, that the North Bridge was erected, uniting the Old Town with the open country to the north, where the New Town now stands.

FOURTH PERIOD—CASTLES WITH COURTYARDS OR QUADRANGLES.

The castles and houses of this period which we have hitherto considered, although very interesting from the variety of their plans and general design, are for the most part of secondary importance as regards extent. There are some remarkable exceptions it is true, such as Glamis and Castle Fraser, the former built on the L plan and the latter on the Z plan, but both were attached now or formerly to courtyards. Speaking generally, however, the simple keeps, the L castles, and the Z castles, represent the smaller mansions or manor-houses of the period, while the castles built round a quadrangle indicate the more extensive and ambitious edifices of the time.

In treating of the corresponding plans of the Third Period, we drew attention to Dunnottar Castle, as representing in itself an epitome of nearly the whole history of Domestic and Castellated Architecture in Scotland, and we then took occasion to refer to the great development of the accommodation considered necessary in a large mansion of the seventeenth century, compared with that of the previous epochs of our history. We then saw how the "hall," with all its customs, had fallen into disuse, and had given way to the modern dining-room, and how other apartments had increased in importance and number. The early and modest withdrawing-room had now become the spacious gallery, and ball-rooms, libraries, and extensive suites of apartments, comprising parlours, bedrooms, and dressing-rooms were gradually coming into use.

Such views we shall now find fully supported in the following descrip-

tions of the castles and mansions built on the "courtyard or quadrangle plan" during our Fourth Period.

In the earlier part of this period the Scottish style was in universal use. Some indications of the Renaissance feeling gradually began to appear during the period, and towards its close the native style had been completely driven from the field by the foreign invader.

In the following descriptions of our castles with courtyards, we shall commence with the more purely Scotch designs, then follow with those of a mixed type, and conclude with some examples in which the Renaissance style prevails.

As time advanced and manners softened, the defensive elements in our castles and mansions gradually disappeared. It thus happened, as above pointed out, that the Z plan fell into disuse, while the L plan and the "courtyard plan" were retained, and modified so as to suit the requirements of the times.

TOLQUHAN CASTLE, ABERDEENSHIRE.

This castle stands on rising ground about one mile from the village of Udny, in central Aberdeenshire, and about equidistant from the railway stations of Udny and Old Meldrum.

This building differs in plan from most of the castles of Aberdeenshire, being designed on the plan of buildings surrounding a central courtyard, and not, as usual, on one or other of the modifications of the keep plan. It is unfortunately fast becoming ruinous. The roofs, which existed a few years ago, have fallen in, and the buildings have now no protection from the weather, and will soon all moulder away, as the eastern wing has already done, unless some steps be taken to defend them from the weather.

The castle bears in a panel on its outer wall, to the west of the entrance gateway, the following inscription:—"Al this worke excep the Auld Tour was begun be William Forbes 15 April 1584 and endit be him 20 October 1589," a statement well supported by the character of the work.

The estate passed by marriage to the Forbeses in 1420, and the "Auld Tour" was no doubt built by them subsequently to that date. This old tower is at the south-east angle of the castle (Fig. 751). It is a small, plain tower without any special features, and now very much ruined. In connection with the new castle this old tower was probably converted into a part of the bakehouse, as it still contains two ovens.

In general plan this castle corresponds with the mansions common at the time in the south of Scotland. The latter were frequently converted into castles with courtyards by the extension of buildings attached to an original keep. The same occurs here, but in this case the original

keep is so small as to be of almost no account in the new building. We may therefore regard Tolquhan as a castle designed on the plan of a quadrangle.

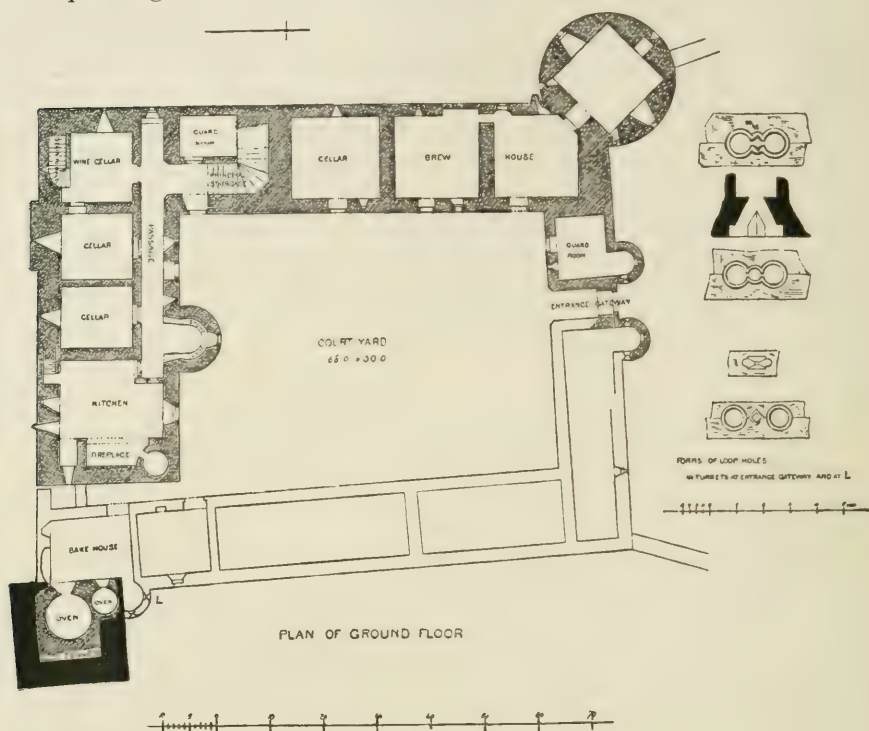


FIG. 751.—Tolquhan Castle. Plan of Ground Floor.

The internal dispositions are on the usual plan, but they are here better preserved than is frequently the case. The entrance gateway, flanked by two round towers (Fig. 752) is specially interesting, as few such examples remain. The ornamental shot-holes, divided into three outlets (shown on the margin of Fig. 751), and the iron-grated windows, are common features of the period, while the grotesque figures carved on the turrets resemble those at Fyvie, Balbegno, and other examples.

Many instances of arched gateways might be quoted, such as Edzell, Balvaird, etc., but in these the flanking round towers which occur at Tolquhan are wanting.

Similar towers (as already pointed out) were usual in older buildings, such as Stirling Castle and Falkland Palace, and the gatehouse at Linlithgow is of similar design. Probably the gateway most nearly akin to Tolquhan, in point of date and design, is that of Boyne Castle, Banffshire, where the towers are even more imposing than here. There the entrance

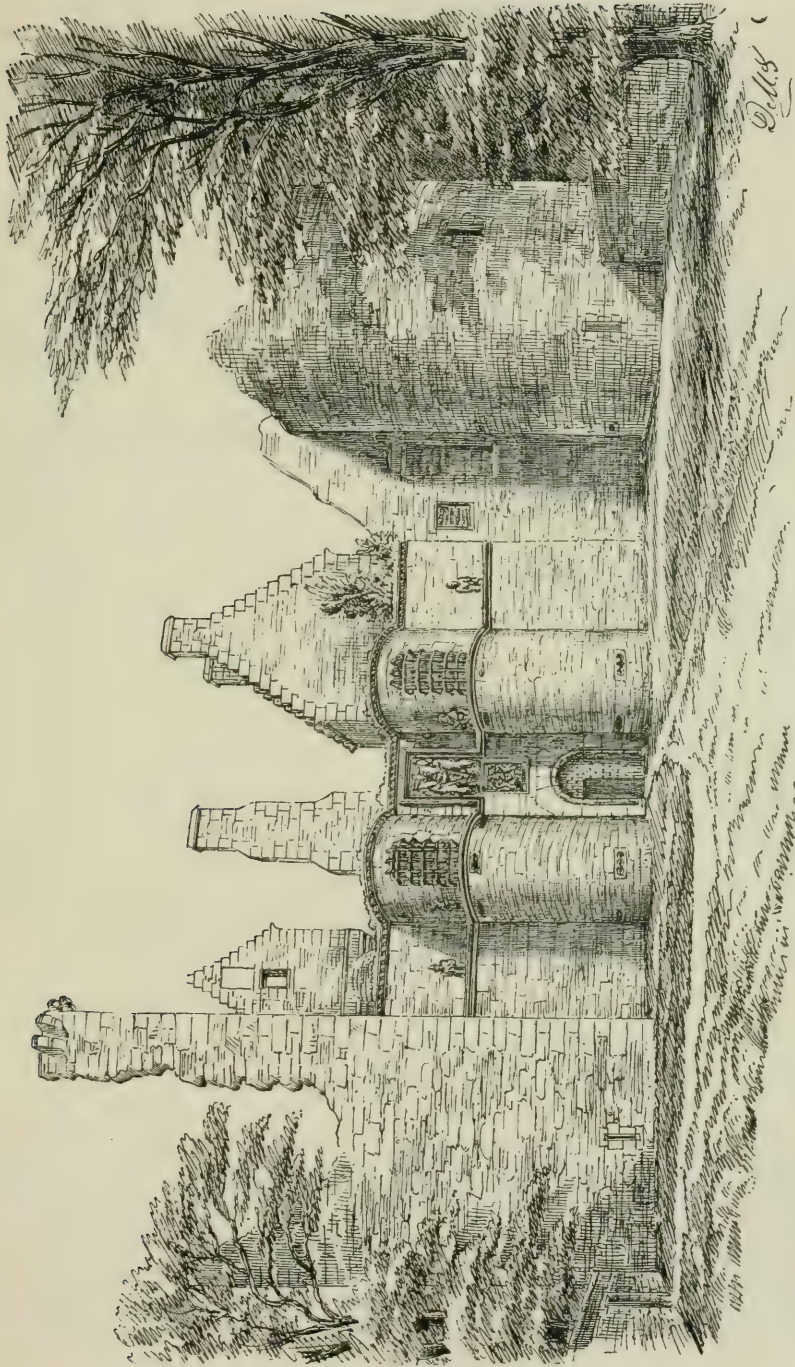


FIG. 752.—Tolquhan Castle. View of North Front.

front, with its two central towers and great round flanking towers at the two extremities, is very similar in effect to what we find here, except that at Tolquhan the large tower at the western end only is round, that at the east end being square. Shot-holes are placed in all the towers so as to command the different faces of the building.

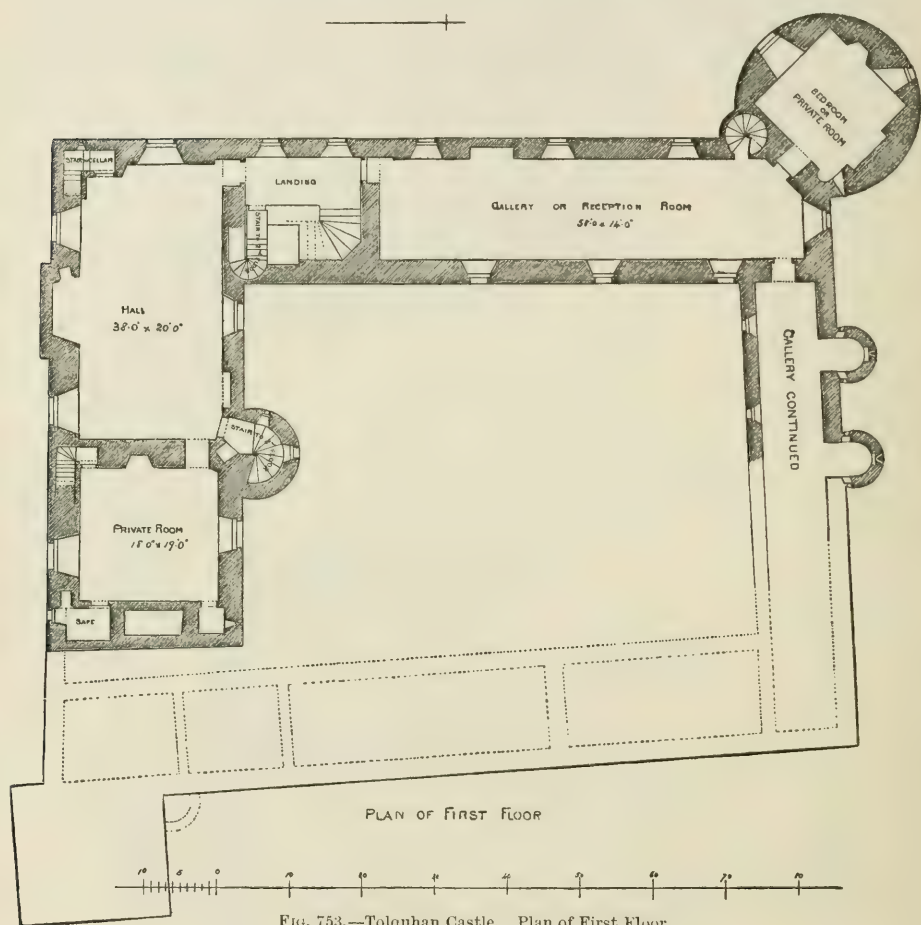


FIG. 753.—Tolquhan Castle. Plan of First Floor.

The courtyard is of good size, being about 68 feet by 50 feet. The principal entrance and staircase of the house are in the south-west angle. Opposite the door is a guard-room, and a passage conducts along the basement to the various cellars and the kitchen, which are all vaulted. One of the cellars communicates, as usual, with the hall by a small stair. The kitchen has the ordinary large fireplace, with oven, stone sink, and drain. It has also a small stair to the private room above. All the windows

in the basement floor are small towards the exterior, while many of them towards the courtyard are large. In the kitchen passage there is a circular recess in a turret, with a stone seat round the wall, where servants might wait, and there is also under the window a shot-hole which commands the entrance gateway.

The other portions of the ground floor contain offices entering from the courtyard. They are all vaulted, and those in the north-west angle seem to have been the brewhouse.

The eastern wing is unfortunately greatly ruined. As above mentioned, the bakehouse seems to have been situated at the south-east angle, in connection with the old tower. The other buildings probably contained stables and offices, but their various uses cannot now be distinguished.

The principal staircase is square, and 6 feet wide. It conducts to the first floor (Fig. 753), where a wide landing gives access on one hand to the hall, and on the other to a suite of apartments over the west side of the quadrangle. The hall is 38 feet by 20 feet, with windows on three sides, and the usual large fireplace with moulded jambs. A small portion of the original pavement still survives. It is composed of stone flags, shaped as elongated hexagons alternating with small squares.

At the south-west corner is the stair to the cellars already mentioned, and in the north-east corner is a stair in the turret which contains the servants' seat in the basement. This stair, and also a small stair off the landing of the principal staircase, lead to the upper apartments over the hall and private room, which were no doubt bedrooms.

The private room (18 feet 6 inches by 19 feet) is of good size, and contains the usual safe closet and garde-robe. The private stair from the kitchen was no doubt used when the lord and his family or guests wished to dine apart from the company in the hall. Fig. 754 shows the appearance of the buildings on the south side of the courtyard. The stair turret exhibits the label moulding, the corbelling, and the crow-stepped gables of the period. A finial lying on the ground is shown in the left-hand corner of the sketch.

The long apartment in the west side of the quadrangle was evidently the gallery, a feature of which we have already met several instances, and which we shall find, as we proceed, soon became common during this period. It would also be used as the withdrawing-room or reception-room. This room is 58 feet long by 14 feet wide, and has windows on each side. Entering from this gallery in the north-west tower was a bedroom with fireplace and shot-hole, while over the entrance gateway are smaller rooms in continuation of the gallery.

The eastern side of the courtyard was also carried up at least two stories in height, but the internal arrangements cannot now be distinguished. The north end, however, was raised to a considerable height,

and had a machicolated parapet, a few of the corbels of which still remain (Fig. 752). It formed a square tower on the east of the entrance gateway, corresponding with the round tower at the west corner of the north front.

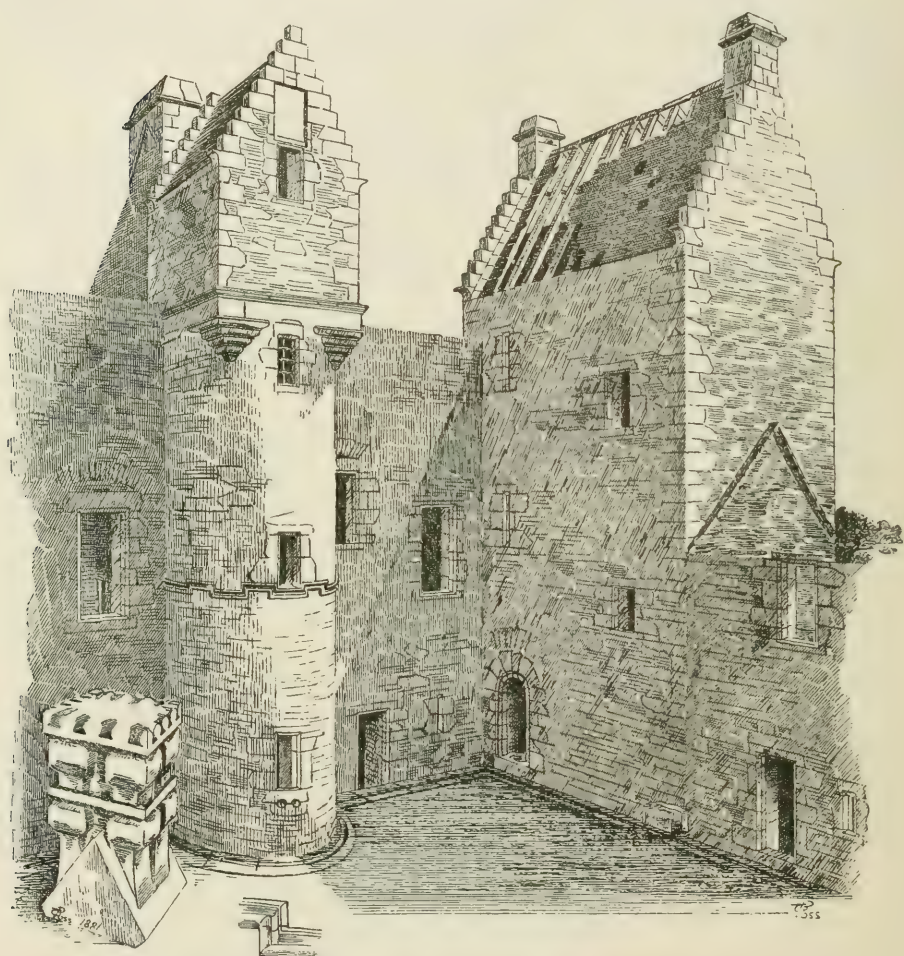


FIG. 754.—Tolquhan Castle. View of South-West Angle of Courtyard.

An interesting and almost unique feature connected with Tolquhan is the large fore court in front of the entrance (Fig. 755). This fore court is about 250 feet long by 150 feet wide, and is surrounded with walls, in which there is an entrance gateway at the northern extremity, flanked with shot-holes. Connected with the enclosing wall there were several houses or outbuildings, no doubt occupied by retainers, but these

are now greatly ruined. Beyond this enclosure there was a moat, which, however, included sufficient ground for the formation of pleasure gardens, some traces of which may still be seen. In the south-west wall of the fore court, and on the side next the garden, there are recesses for flowers

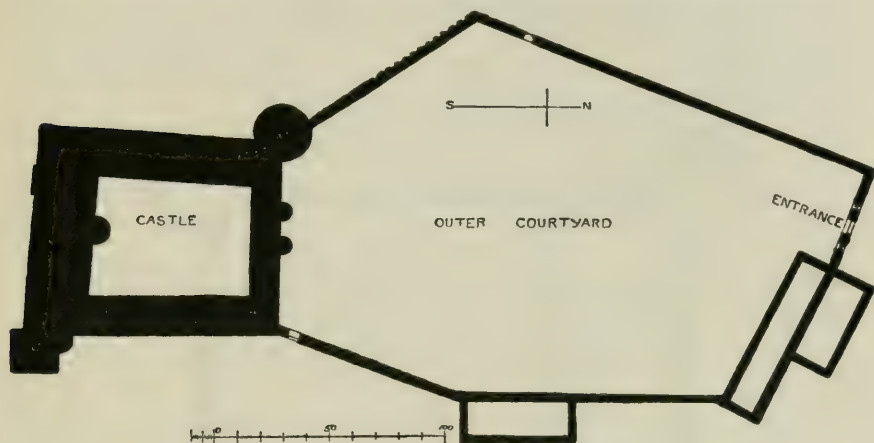


FIG. 755.—Tolquhan Castle. Plan of Fore Court.

somewhat similar to the well-known ones in the garden walls at Edzell Castle. The grounds also still abound in rows of fine trees, which evidently formerly bordered the pleasure walks.

Tolquhan now belongs to the Earl of Aberdeen.

BOYNE CASTLE, BANFFSHIRE.

This castle is of considerable interest, from the fact that at first sight it appears to differ essentially in plan from all the other castles of the period in the north of Scotland.

It occupies a strong and picturesque site, about two miles east from Portsoy, on the top of a precipitous promontory on the south side of the Boyne Water, at a point where the river makes a sudden bend in the deep and rocky dell through which it flows. The castle is thus well defended by the nature of the ground on the north, east, and west sides, while on the south side it is artificially protected by a dry moat nearly 60 feet wide.

The castle itself is evidently of one design, and has been built at one time. It consists of a courtyard, forming a parallelogram measuring 89 feet from north to south and 104 feet from east to west, with a projecting round tower 22 feet in diameter at each angle (Fig. 756). The walls of enceinte vary, but average about 5 feet in thickness. There have been ranges of buildings on the east, west, and south sides of the

quadrangle, but not, apparently, on the north side, which was enclosed with a wall. The walls of the west side are still standing, but those of the south side are greatly destroyed, while the eastern range has been almost entirely demolished.

Unfortunately the freestone dressings of the doors and windows have nearly, without a single exception, been torn out and removed, so that few details are left to enable a judgment to be formed of the style and date of the finishings.

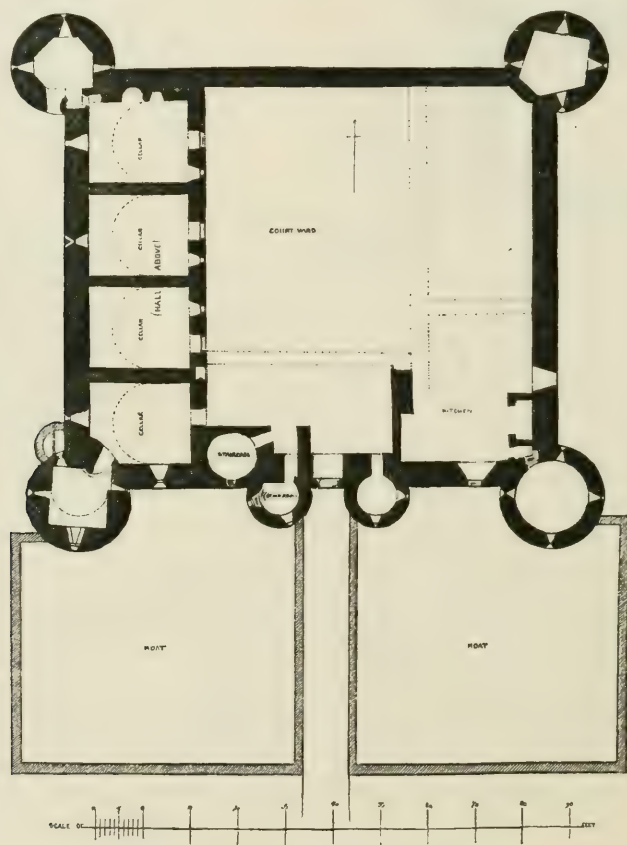


FIG. 756.—Boyne Castle. Plan.

In approaching the castle from the south or landward side, the ancient gardens and orchards are passed through, some of the walls of which still remain. The ground to the south is higher than the castle, hence the necessity for the wide sunken moat in front. This moat is crossed by a causeway on the level of the principal entrance, which is in the centre of the south front (Fig. 757). The gateway is flanked by two circular

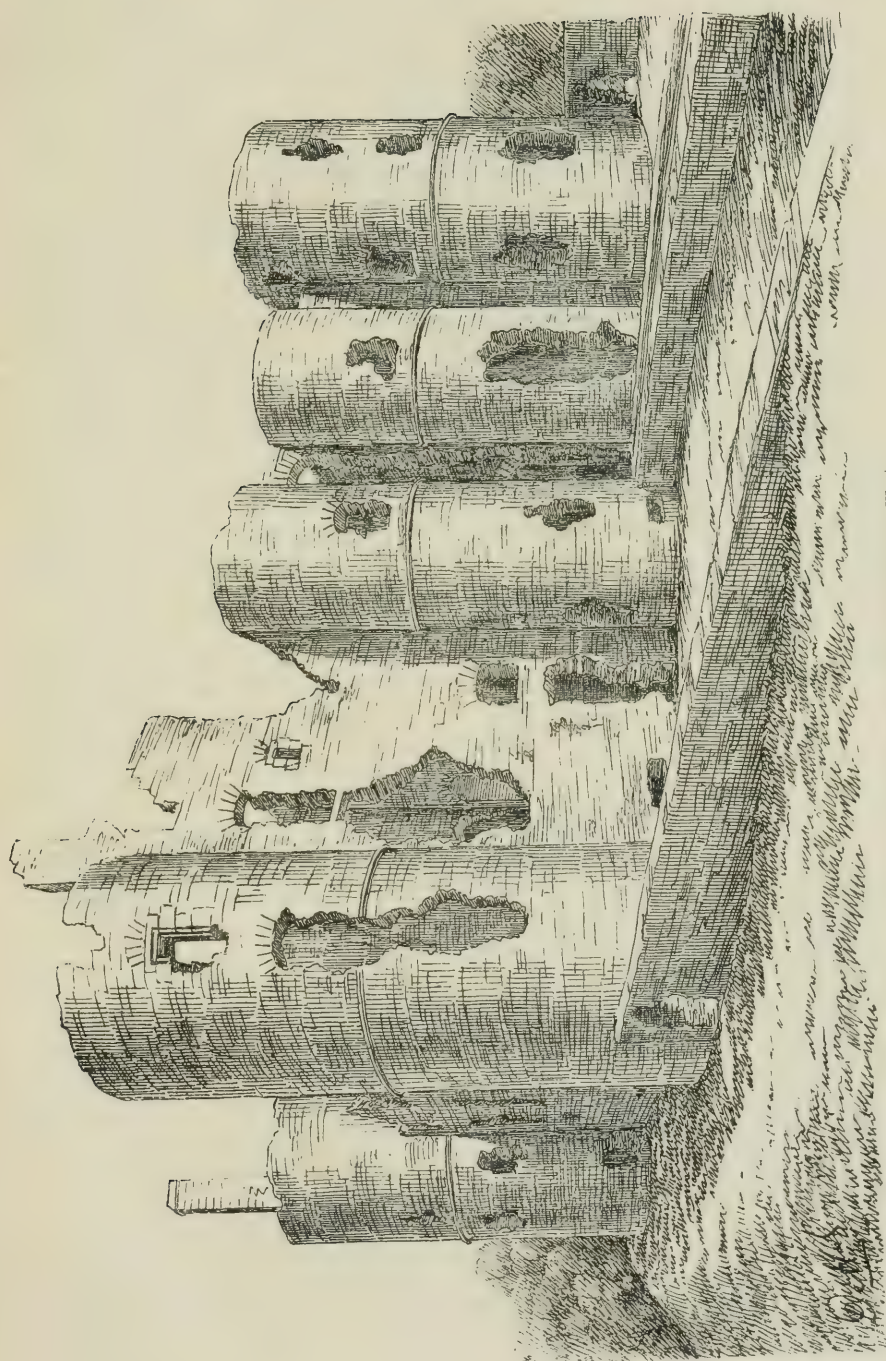


FIG. 757.—Boyne Castle. View from the South-West.

towers, and was no doubt further protected by a drawbridge in the raised causeway. The entrance seems to have led to a vestibule connected with a circular staircase 10 feet 8 inches in diameter, leading to the great hall in the western range of buildings.

One of the towers at the entrance probably formed a guard-room, and the other contained a staircase to the defences above. The hall and withdrawing-room seem to have occupied the whole of the west range, with a private room off each in the angle towers. A small stair has been corbelled out in the angle of the south-west tower at a later date, which may have conducted to the owner's private apartments over the hall. But the first and upper floors are so entirely ruined internally that nothing can clearly be ascertained as to the arrangements. The basement floor of this range is the only part of the castle still in fair preservation, and is divided into vaulted cellars, each furnished with a door and window to the courtyard. The kitchen alone can be distinguished in the eastern range, from its fireplace being preserved.

The basement is well provided with defensive shot-holes, each angle tower having four so placed that the adjoining walls on each side are well flanked. One embrasure in the west wall has the outer splayed opening divided into two by a pillar in the centre, as is not unfrequently the case in sixteenth and seventeenth century work.

Little is known of the history of this building. The Thanedom of Boyne was granted by David II. in 1368 to Sir John Edmonstone. In 1486 the estate passed by marriage to Sir John Ogilvie, in whose family it long remained. Sir George Ogilvie of Dunlugas acquired the estate in 1575 from the elder branch of the family, and it continued in his family till purchased by the Earl of Findlater in 1731.

It has been supposed by some, both from the antiquity of the barony and from the design of the edifice, which somewhat resembles the castles of the thirteenth century, with their great enclosing walls and towers, that the building is of very ancient date. There can be no doubt, however, from the style of the building, but that it is of comparatively recent origin.

The remains of an older castle may be traced on a site nearer the sea, and this seems to have been the original fortress of the proprietors. The present castle would appear to have been built about the end of the sixteenth century in lieu of the older one, which was probably found too small and incommodious for the requirements of that period. As the property passed in 1575 to Sir George Ogilvie of Dunlugas, the new castle may have been erected by the new proprietor.

The plan is unusually complete, but the difference between this castle and many others of about the same size and of the above date arises from the fact that most of the castles of the period were enlargements of older buildings, and had to be designed to suit the existing structures.

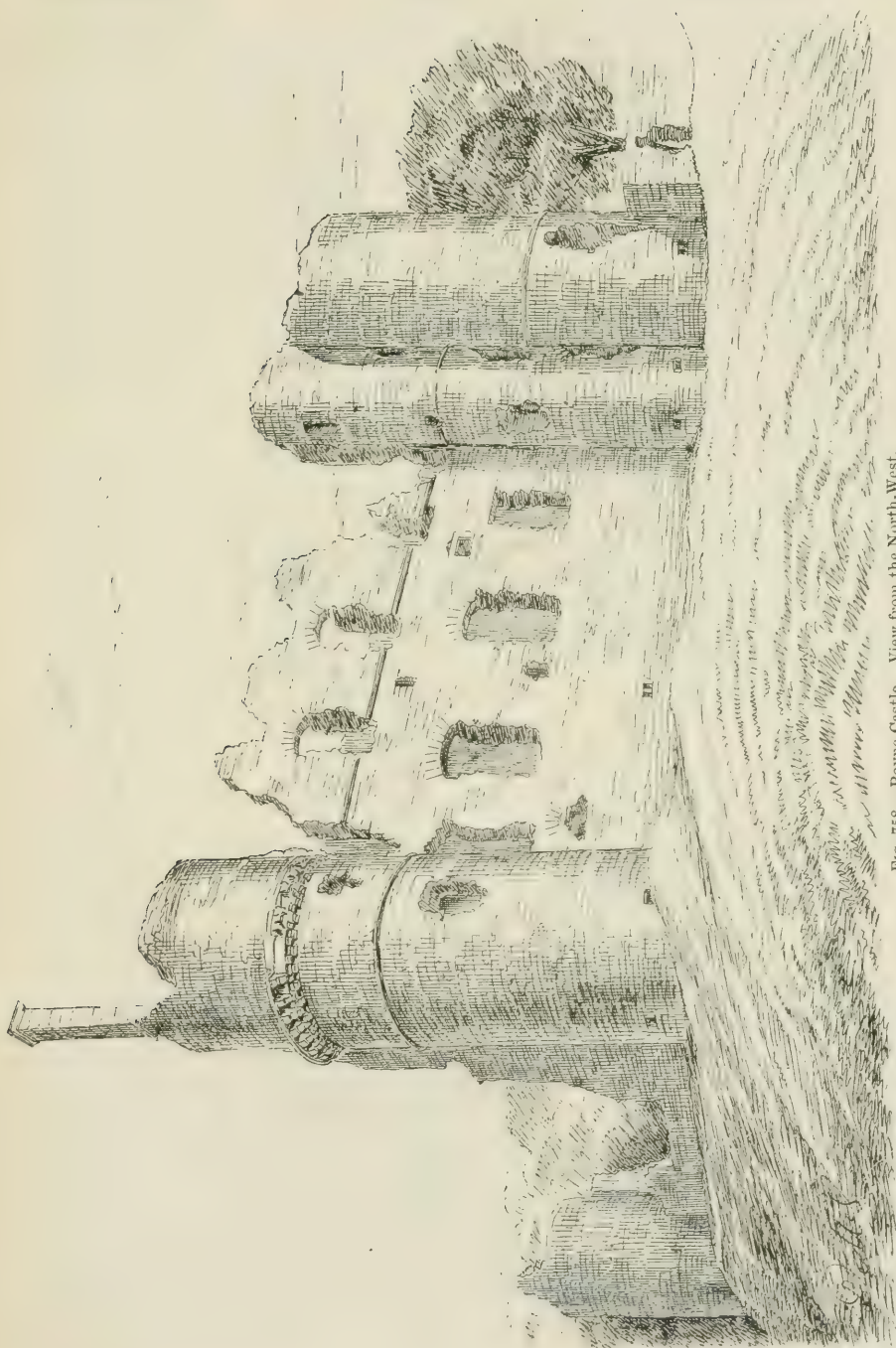


FIG. 758.—Boyne Castle. View from the North-West.

But when the various parts are examined in detail, we find examples of almost every feature at Boyne in other castles of the same date. Thus at Tolquhan the entrance front has the gateway between two towers, and a larger tower at each angle of the front, that on the right being circular, and the other on the left square. Similar projecting round towers at the angles are common in all the "Quadrangular" castles of the time.

The shot-holes for small guns or muskets are almost the only details left at Boyne, but these point clearly, from their form, to the end of the sixteenth century. The divided port-hole above referred to is certainly a late feature. The corbelling at the level of the original parapet of the north-west tower (being the only ornamental feature left) is also characteristic of the same period (Fig. 758).

Boyne Castle had the advantage of being designed for a new site, and the architect, being unhampered with existing buildings, has here shown us the plan of the castles then aimed at in the numerous additions and modifications which were carried out in James VI.'s time. It is also possible that it may have been designed in imitation of an early castle, with its walls of enceinte and round towers, to which it certainly bears a considerable resemblance. In any case the design is remarkable, and it is greatly to be regretted that this interesting edifice has been suffered to fall into such a state of decay.

It is now the property of the Earl of Seafield.

GIRNIGOE CASTLE, CAITHNESS-SHIRE.

Girnigoe Castle, one of the most important strongholds in the north of Scotland, is grandly situated about three miles north of Wick, on a long narrow rock, with perpendicular faces, projecting into the German Ocean. The rocky site runs out diagonally to the shore, and has on either side similar promontories from 50 to 60 feet high, separated from it by an arm of the sea about 30 to 40 yards wide, forming what is called a *goe* or *voe*. In various places high isolated stacks of rock stand above the waves, having all the appearance of advanced outworks. In order to give the castle additional security, the rock, where it joins the land, has been cut through at a level considerably above the sea (Fig. 759), and again in the centre, where an irregular ditch, some 12 or 15 feet deep by about the same width, has been formed across the peninsula, thus severing it in two. On the seaward side stands the keep, rising from one side of the ditch, and occupying the full breadth of the rock.

The entrance to the castle from the sea-level is by this ditch or moat (see basement and ground-floor plans, Figs. 759 and 760) through a small door, above high-water line, in the wall which separates it from the *goe*.

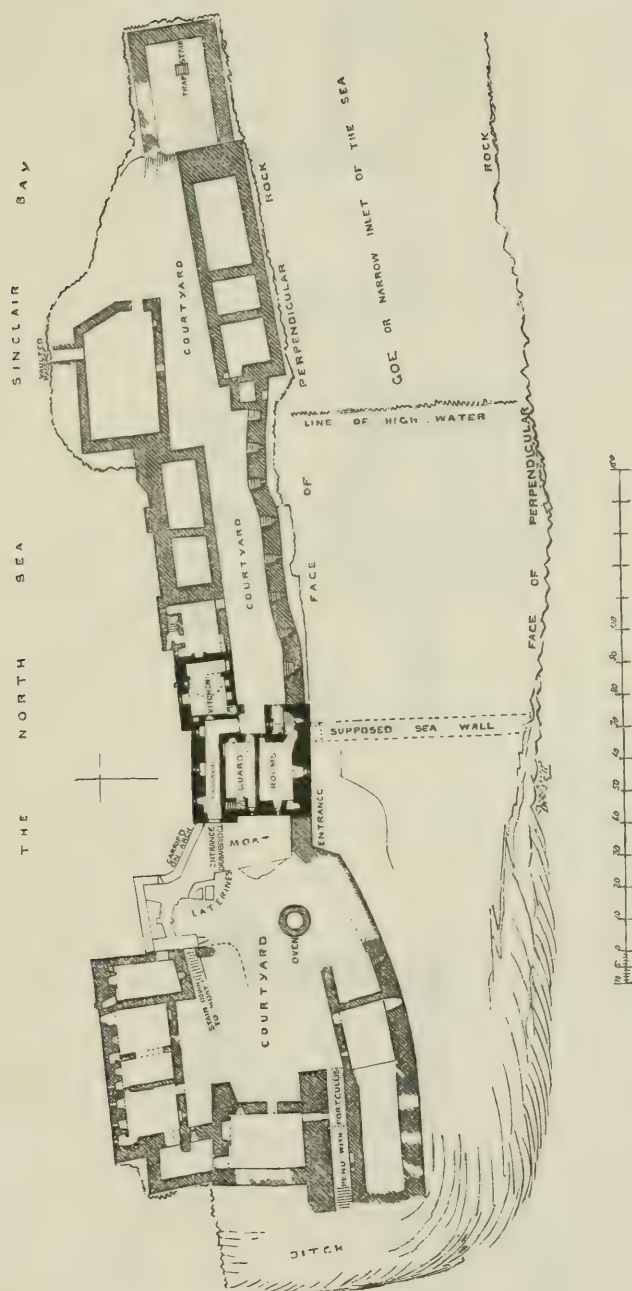


FIG. 759.—Girnigoe Castle. Plan of Ground Floor.

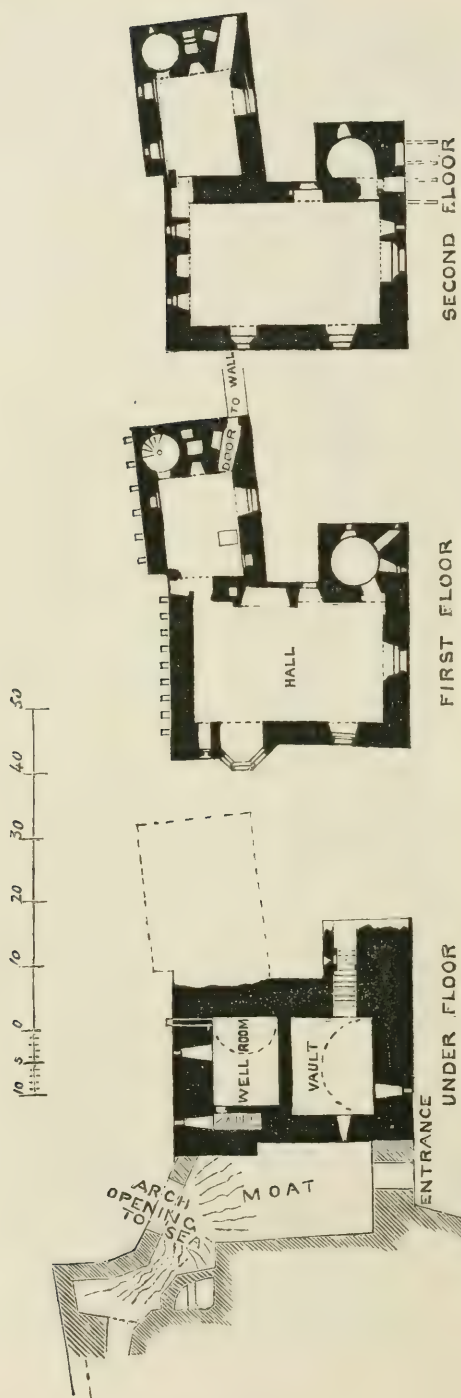


FIG. 700.—Girnigoe Castle. Keep, Plans of Basement, First, and Second Floors.

The rocky bottom of the ditch slopes in a dangerous manner (as shown on the section, Fig. 761) towards the arch which opens in its northern wall above the sea. To render the access easier, there was probably in times of peace a moveable platform along the ditch, conducting to steps at the north side, which led up to the west courtyard.

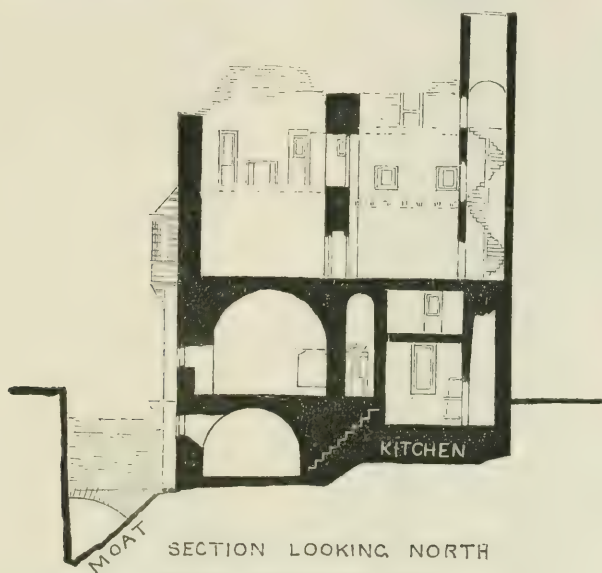


FIG. 761.—Girnigoe Castle. Section.

The keep is on plan a parallelogram, 36 feet by 28 feet over the walls, having two wings on the east or seaward side of the rock. The south wing is a small building containing the staircase, a kind of projection very common in connection with simple keeps, and is undoubtedly of the same age as the keep. The northern wing, from the way in which it joins the keep, may possibly be an addition or after-thought. The principal entrance doorway of the keep is in the west front, and was reached by a moveable bridge over the ditch or moat, the corbels for supporting which still exist, as seen at the door-sill on the sketch (Fig. 762). A passage leads through the keep along its north side to the kitchen door, where it bends at right angles before entering the courtyard. The kitchen is in the north-east wing, the floor being down a few steps from the passage. The guard-rooms occupy the main portion of the building. From one of these a narrow stair leads down to what was probably the well-room. The well has been filled up, and all traces of it lost, but the drain for keeping the floor dry still exists (Fig. 760). There is a chamber beneath the other guard-room, reached by a stair from the main staircase.

Beneath the first floor the whole of the apartments and passages are

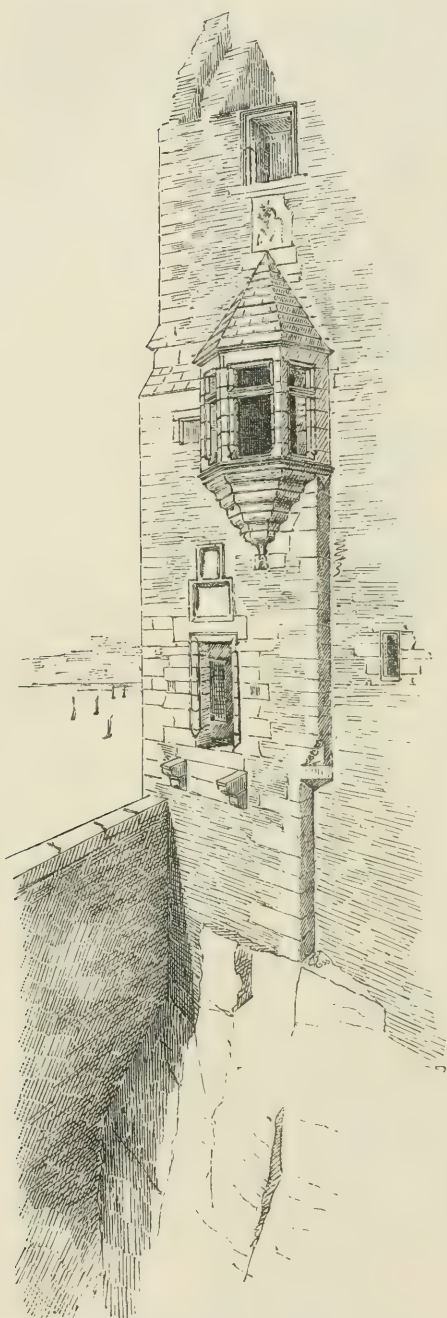


FIG. 762.—Girnigoe Castle. Entrance to Keep.

vaulted, and the floors above have been of timber. The first floor contains the hall, 30 feet by 19 feet, and a room in the north wing. These are well-lighted apartments, the hall having above the doorway of the keep a projecting oriel window, of which the corbelling and rybats remain, with the top part of the sloping roof, thus rendering its restoration, as shown in the sketch (Fig. 762), a simple matter. In the floor of the adjoining room in the wing, a hatchway leads down to an arched apartment, about 6 or 7 feet high, over the kitchen vault. This may have been a strong room or a hiding-place, for either of which purposes it was very secure, as no one could imagine its existence from the outside, its only window being towards the sea, which here renders the castle inaccessible. A doorway leads out from the wing room to the top of the inner wall of the low buildings running eastwards from the keep. Another door in the passage between the hall and the wing room opens out to the sea front some 60 or 70 feet above the sea. At the level of the sill of this door a row of bold corbels is seen (Fig. 763) projecting along the whole length of the front. These have evidently been intended to carry the floor of a bretesche, or hoarding, some of the

broken joists of which are still *in situ*. At the level of the floor above are seen the corresponding notched corbels for supporting the wall-plate of

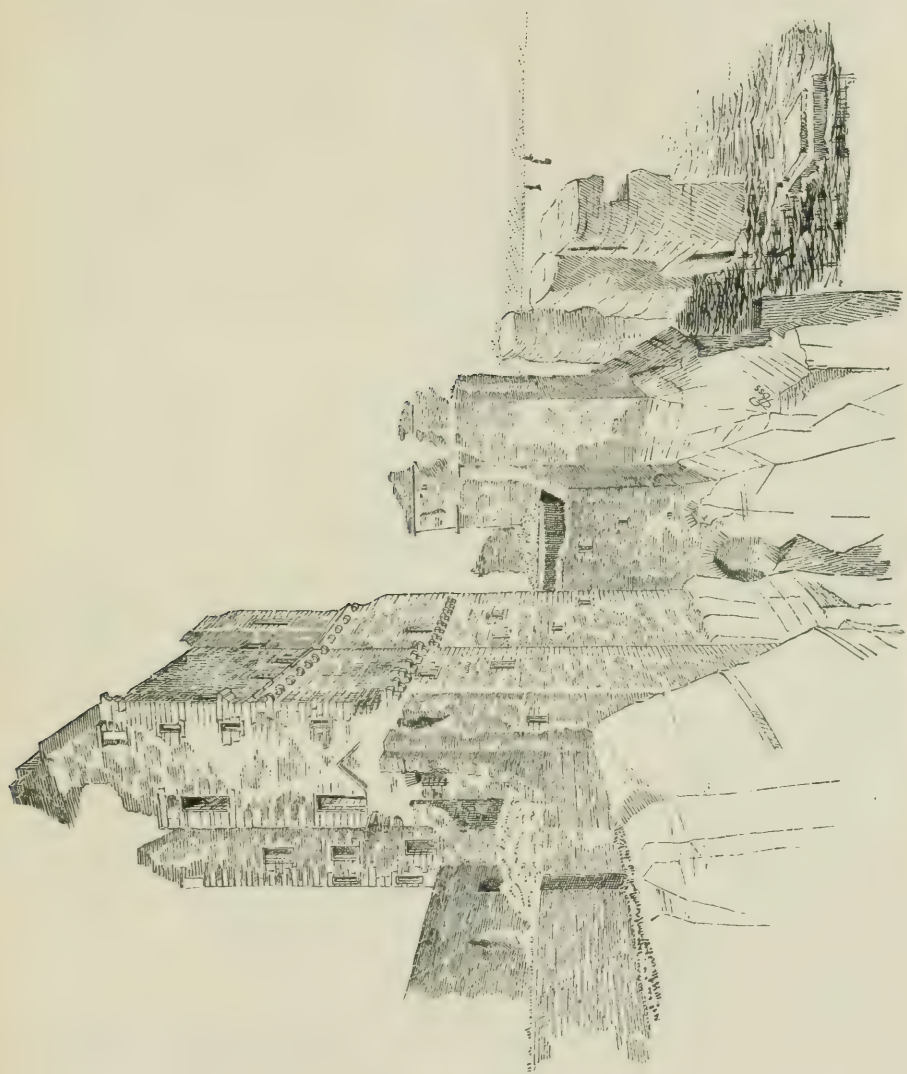


FIG. 763. — Girnigoe Castle. View from the North-East.

its roof, and the water-table to cover it in. This provision for defence would only be necessary in very calm weather, as generally the sea and the rocks would form a sure protection. A similar defensive arrangement exists on the opposite or south front, where the bretesche was

reached from the upper floor by a door (Fig. 764). There was greater necessity for defence on this side, as the sea between the two parallel promontories already described does not run up the *goe* quite so far as the keep. Across the narrow gorge of the *goe*, and at a little distance above high-water mark, there was probably a wall (see principal Plan) between the promontories so as to defend the castle from attack by sea. This, at all events, seems to be the explanation of the *rybats* seen so conspicuously at the base of the keep in the south-east view. These *rybats* are evidently those of a doorway through the above wall at a height of 10 or 12 feet above the ground. The whole of these arrangements for defence are very similar to those illustrated on the south side of Craigmillar Castle.

There is one floor above the hall in the keep, and two floors above the hall level in the wing, with a private stair in the north-east corner of the wing communicating with them.

The rock extends eastward from the keep for about 170 feet at a uniform level, and is surrounded with walls having buildings on the inside with a courtyard or passage between them. Some of these buildings next the keep have been two stories high, but they are all very ruinous, and cannot be further described.

The point of the rock, extending 40 feet further, is at a level of about ten feet lower than the courtyard, and is also enclosed. In the centre of this lower platform a hatchway with steps leads down to a small apartment, partly built and partly cut out of the rock, having a shoot or opening through the north side into the sea. Part of the buildings and walls just referred to have been erected at about the same time as the keep, and other parts at a subsequent date, clay being used in the latter instead of mortar.

On the remaining portion of the rock lying on the landward side of the ditch or moat, and covering the site to its full extent, a new castle, called Castle Sinclair, was erected at a subsequent period. The principal entrance from the land side was by a moveable bridge at the west end, over the outer ditch, and through a portcullised and vaulted *pend* or passage, 43 feet long by 5 feet wide, which led into the courtyard. This castle is unfortunately so ruinous that it is impossible to assign to the various parts their definite purposes, and it can only be said generally that it seems to have been a courtyard erected when the limited accommodation of the keep was found unsuitable, in order to provide the more extended requirements of the period, in a similar manner to the extensions of Dunnottar and other enlarged castles. One of the apartments on the south side, now full of ruins, was probably the new kitchen; adjoining it is an oven, still entire. The buildings have been two and three stories in height, and in some parts of considerable architectural pretensions, as is shown by the scanty remains of some

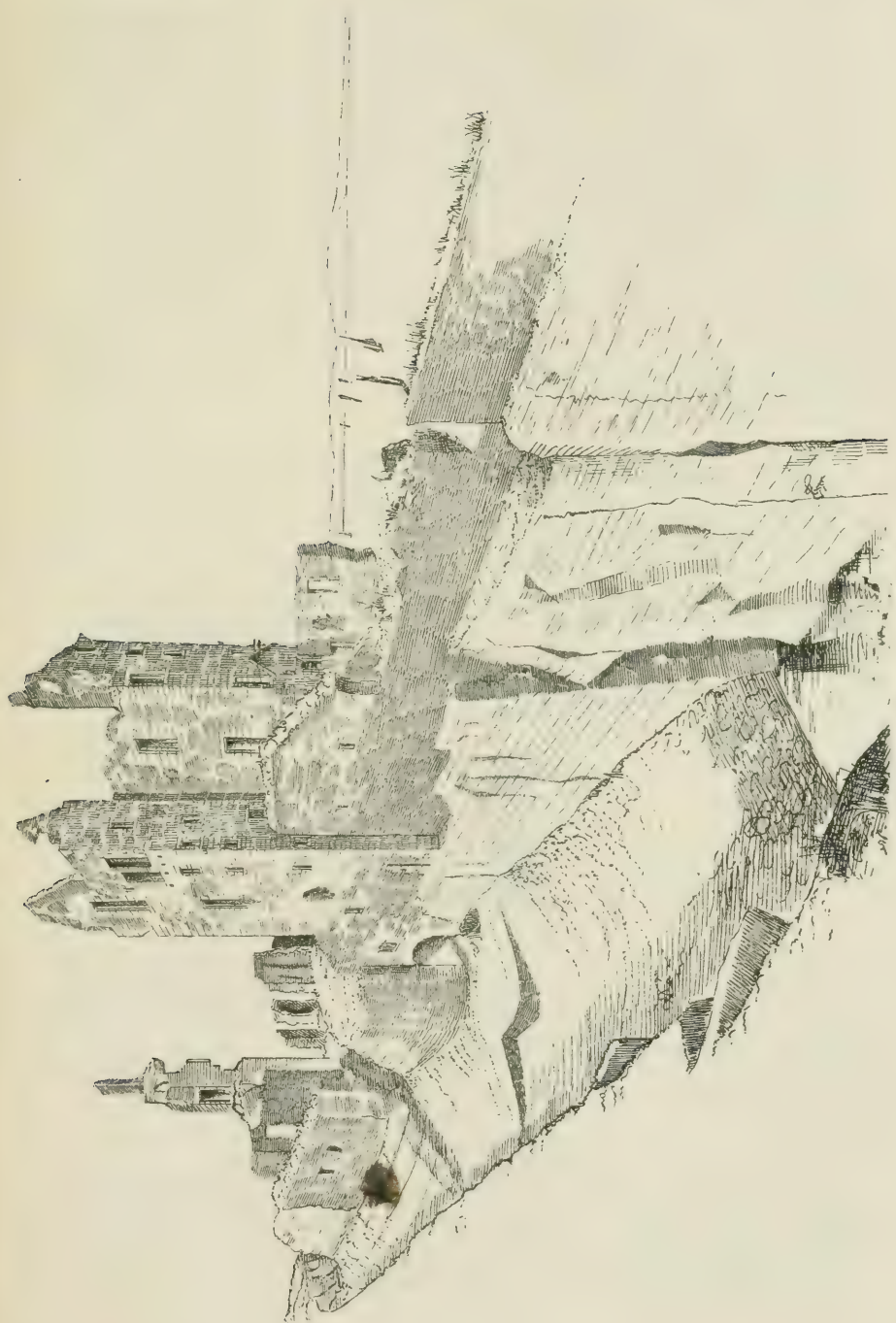


FIG. 764. — Girnigoe Castle. View from the South-East.

finely carved and moulded corbels for carrying windows set diagonally on the angle. Some of the interior walls of Castle Sinclair were built with clay instead of mortar, as at Girnigoe, and are probably of the same period.

Girnigoe was the stronghold of the Sinclairs, Earls of Caithness, the place from whence they sallied forth to scour the country far and near, and their sure refuge and retreat when retributive justice was on their track. For generations the name of the castle was one of terror all over the north of Scotland. The date of the erection of Girnigoe seems not to be known, but notices of it occur early in the sixteenth century, and the keep probably dates from the end of the fifteenth century.

Castle Sinclair was erected about the year 1606, and the whole place remained inhabited till 1690. Since then the buildings have been allowed to fall into ruin and decay.

CAWDOR CASTLE, NAIRNSHIRE.

Notwithstanding the well-known antiquity of the Thanedom of Cawdor, the existing castle is of comparatively modern date. The edifice, however, still preserves much of the antique character appro-

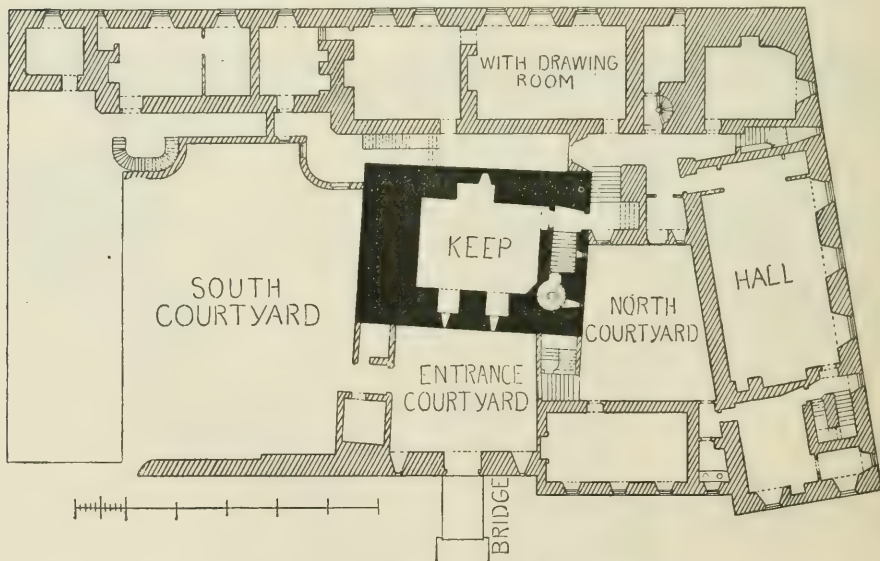


FIG. 765.—Cawdor Castle. Plan of Ground Floor.¹

priate to the seat of the ancient Thanedom. The grim central keep, with its massive walls, crowned with battlements and turrets towering

¹ The plans of Cawdor Castle (Figs. 765, 766, 767, and 768) are taken from a set which were kindly placed at our disposal by the Earl of Cawdor.

above the extended accommodation which, as at Craigmillar, has been from time to time erected against the enclosing walls; the internal courtyards; the deep defensive moat, still crossed by its drawbridge; the gateway, protected by its iron-grated gate and loopholed walls, and surmounted with its belfry,—are all features which combine to impress the beholder with a lively sense of the power and grandeur of an ancient mediæval fortress. But most of these features, striking as they are, represent the traditions rather than the reality of an ancient fortalice. The portions of the existing erections which prominently meet the eye belong chiefly to the seventeenth century, and we have therefore classed this edifice with the castles of the Fourth Period, although some of the walls are undoubtedly of an earlier date.

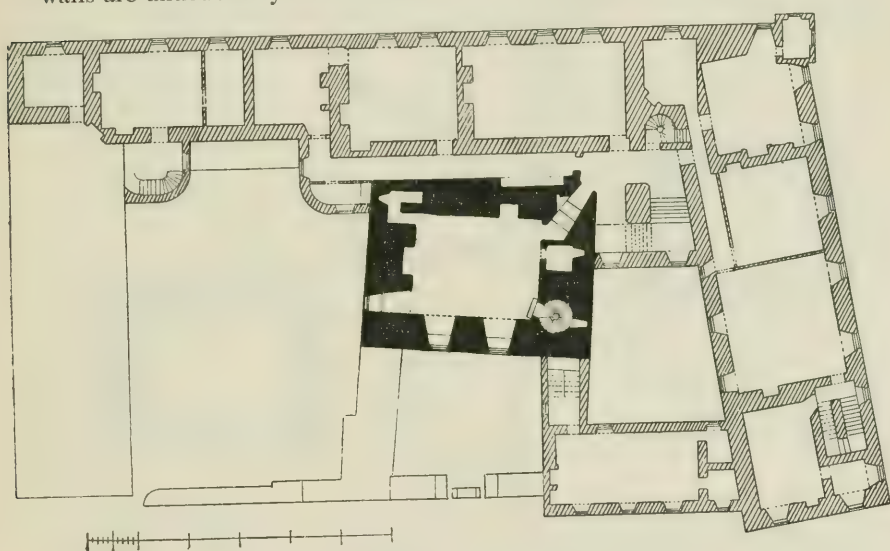


FIG. 766.—Cawdor Castle. Plan of First Floor.

The castle probably occupies the site of a more ancient place of strength. It stands on the steep and rocky bank of the Cawdor Burn, a tributary of the river Nairn, and has been cut off from the level ground on the landward side by a dry ditch, some parts of which still remain. The keep (Fig. 765), which is 45 feet in length by 34 feet in width, occupies the highest point of the site, and has been surrounded with a wall of enceinte built on the edge of the rock on the side next the river (Fig. 772), and close to the ditch on the other sides. Some portions of this ancient wall of enceinte are probably still preserved, and are incorporated in the extended constructions, as will be afterwards pointed out.

The property belonged from an early date to the Calders of Calder, to whom a licence to build a castle was granted in 1454. A more

ancient Royal keep may possibly have existed on this site, as there is an entry in the Exchequer Rolls for 1398 of an outlay on "Calder Castle." The keep was probably begun about the time when the licence was obtained. The older parts bear the character of work of the fifteenth century, in the thick walls, with numerous wall-chambers for bedrooms, garde-robes, etc. (Figs. 766, 767, and 768). The entrance doorway, which, although now opening from the principal staircase of the extended mansion, still retains its iron "yett," is on the ground floor, but may have been a few feet above the ground outside, as it is now on the level of the first landing of the main staircase.

The ground floor contains the ordinary vaulted storeroom, and is almost unaltered, having small loops opening into deep square recesses in the walls, with full centred arches. This apartment contains a very remarkable relic in the shape of the stem of a thorn tree still standing as it grew, probably before the castle was built (Fig. 769, Section of Keep). From the

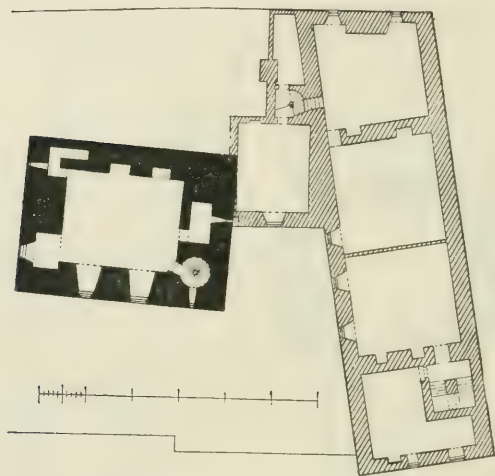


FIG. 767.—Cawdor Castle. Plan of Second Floor.

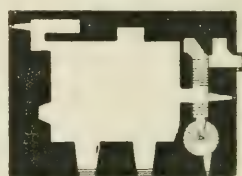
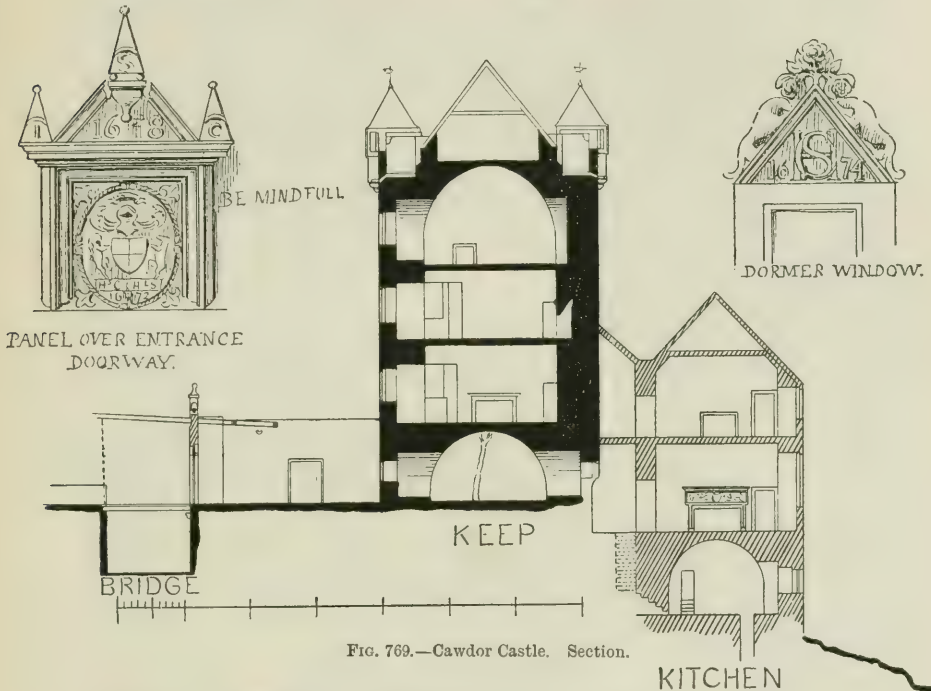


FIG. 768.—Cawdor Castle.
Plan of Third Floor.

entrance doorway a straight staircase in the thickness of the wall leads to the first floor, whence a wheel stair in the angle of the north and east walls conducts to the upper floors, and finally, by another straight flight, to the battlements. The upper floors have been to a certain extent modernised, and form part of the modern mansion. The windows have been enlarged, and openings cut through the walls, and the wooden beams and floors have been renewed, some of the corbels which carried the original beams being still visible. A projection near the top of the north wall overhangs on bold corbels (Figs. 768 and 771), and protected the entrance doorway with a large machicolation. There is a recess in the adjoining wall, which was no doubt intended to contain stones and other projectiles within easy reach.

The top story is covered with a lofty pointed vault, which possibly carried a flat stone roof like that of Craigmillar. In more recent times the upper part of the keep has been remodelled. The parapet wall, which

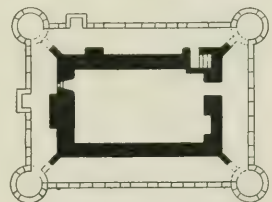
is carried up flush with the face of the walls of the tower without string-course or corbelling (like that of Craigmillar), probably represents the original parapet (Fig. 769), but the angle turrets and the roof (with



a small attic or guard-room within it, Fig. 770) have been reconstructed in the seventeenth century. The angle turrets are peculiar in form, being circular in their lower half and octagonal in the upper half (Fig. 771). The lower portion may perhaps represent the older open bartizans, on the top of which the octagonal turrets with their circular conical roofs may have been raised, very much in the same way as the square cape-house at Benholme Tower has been set upon an older circular turret.

When the first extensions were erected on the walls of enceinte we have now no means of judging, but the lower part of the walls on the north and west sides, with their small loops and vaulted cellars, seem to be much older than the superstructure (Figs. 772, 773).

Most likely a hall and other apartments were found necessary during the sixteenth century, as was generally the case at that time. Extensions would then be erected on the north and west walls of enceinte,



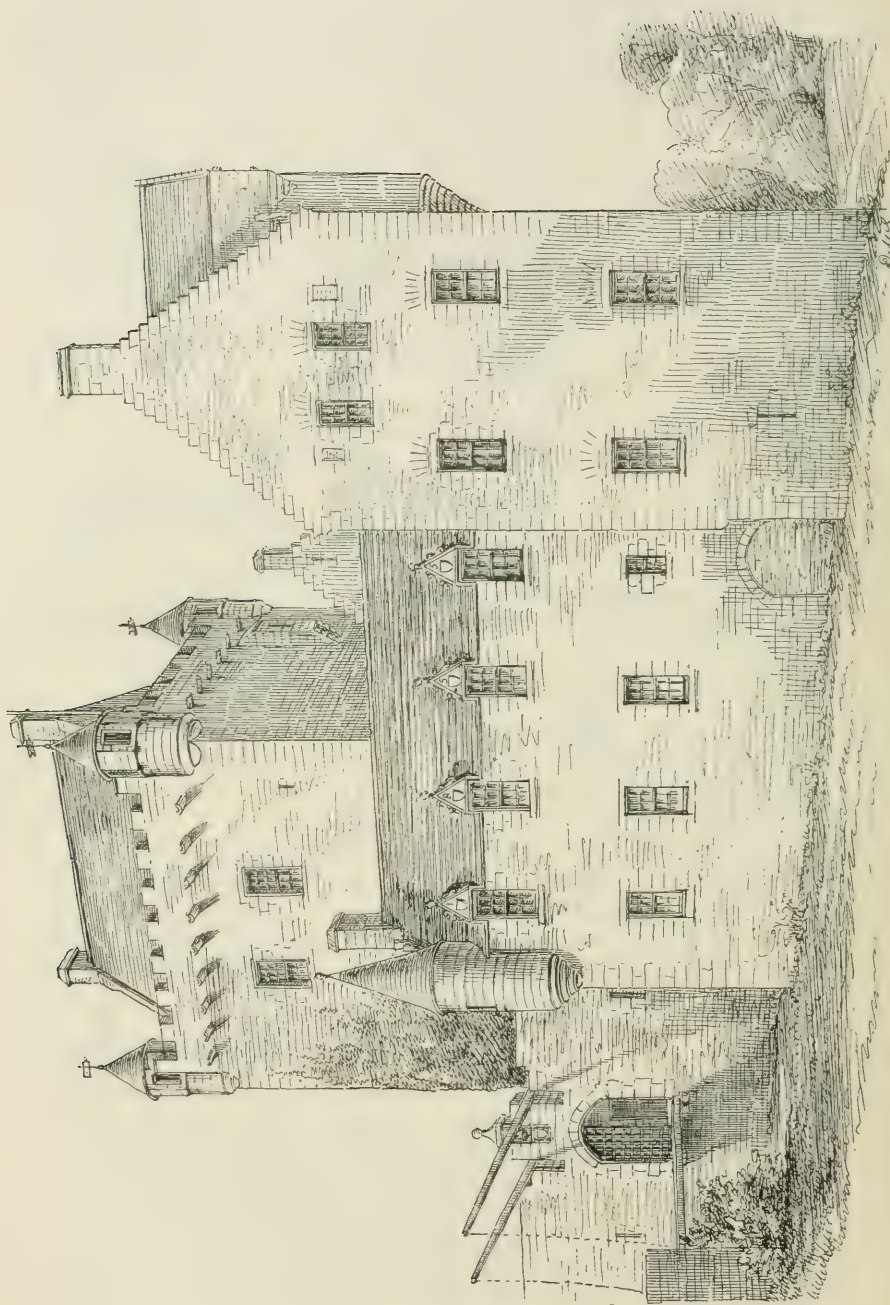


FIG. 771.—Cawdor Castle. View from the North-East.

forming a courtyard on the north side of the keep. This courtyard would contain the principal apartments of the castle, while the stables

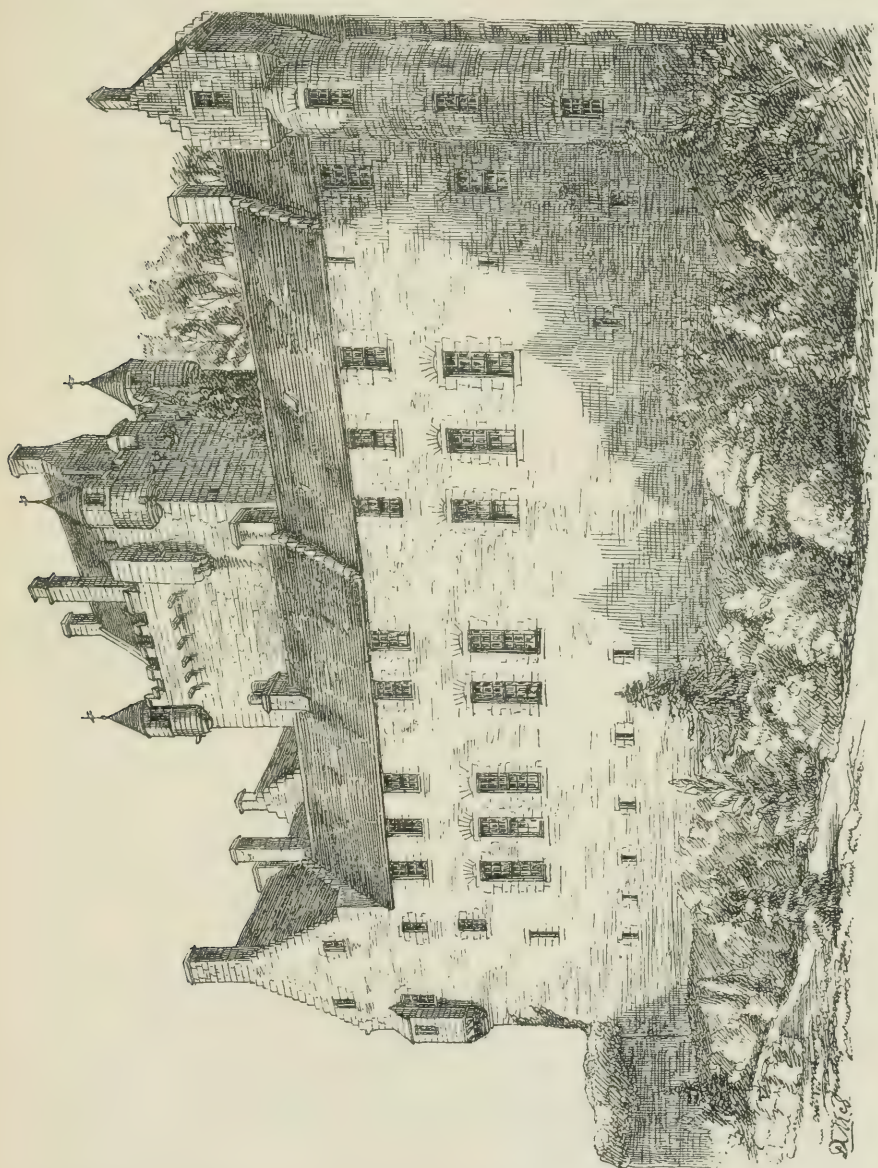


FIG. 772.—Cawdor Castle. View from the South-West, across the River.

and other offices may have formed an outer courtyard on the south side of the keep. The gateway with the drawbridge would occupy, as it still

does, the centre of the east side, giving access to a small courtyard shut off from the northern and southern courtyards by walls of defence, and commanded by the keep and the battlements of the above division walls. The general disposition of courtyards, which is still retained, would thus be determined.

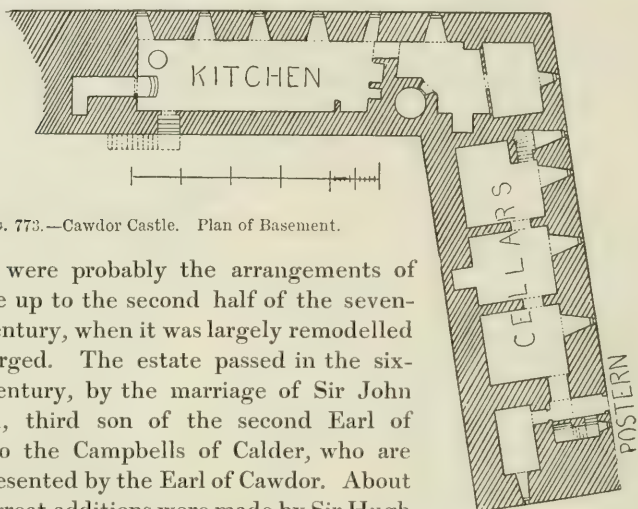


FIG. 773.—Cawdor Castle. Plan of Basement.

Such were probably the arrangements of the castle up to the second half of the seventeenth century, when it was largely remodelled and enlarged. The estate passed in the sixteenth century, by the marriage of Sir John Campbell, third son of the second Earl of Argyll, to the Campbells of Calder, who are now represented by the Earl of Cawdor. About 1660-70 great additions were made by Sir Hugh Campbell, the then proprietor. A central building, abutting on the keep, and connecting it with the northern and western sides of the courtyard, was then erected (Fig. 765). This block contained the wide square staircase so frequently introduced about that time (as at Ruthven Castle, Crichton Castle, Neidpath, Drum, etc.), which united the whole of the edifices into one mansion, with one central entrance doorway and main staircase, from which access could be obtained to every part of the dwelling. The whole edifice was remodelled and restored at the same epoch, but evidently on the lines of the previous works. The lower portions of the walls of the northern and western sides of the quadrangle seem to have been preserved, and heightened so as to give the enlarged accommodation required.

As already mentioned, the lower portions of these walls appear to be old (Fig. 773). An iron-grated doorway enters to the basement near the north-east angle. This may possibly have been a postern giving access to the moat. Near the north end of the east side there has been a wide arched entrance to the cellars (Fig. 771), which is now built up. In carrying out the works of the central block, a part of the western wall of the keep has been thinned off so as to give room for a passage and staircase. A panel inserted over the entrance doorway of the central block (Fig. 769), contains the Campbell arms, with the initials of Sir Hugh Campbell and Lady Henrietta Stewart, together with the date 1672.

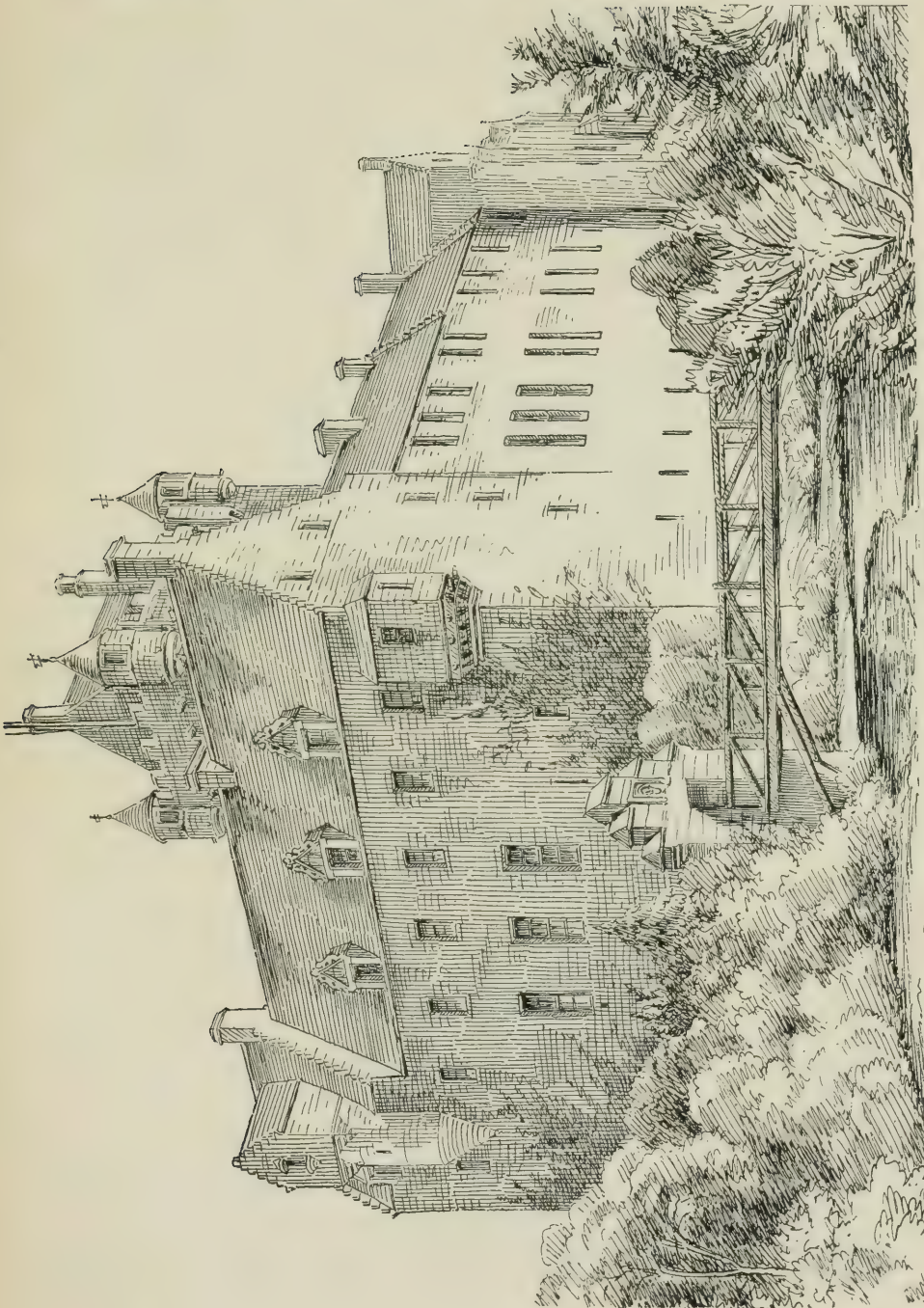


FIG. 774 — Cawdor Castle. View from the North-West.

The dormer windows on the inside of the northern courtyard (Fig. 769) also contain the initials of Sir Hugh and Lady Henrietta, with the date 1674, showing that the upper portion of the northern side was constructed at that date. There were probably similar dormers on the exterior of the north and west fronts, but those which now exist, as well as the picturesque corbelled gablet near the north-east angle (shown Fig. 774) are modern.

The square angle turret, or rather angle chamber, corbelled out at the north-west angle (Fig. 775), is probably part of the older structure,

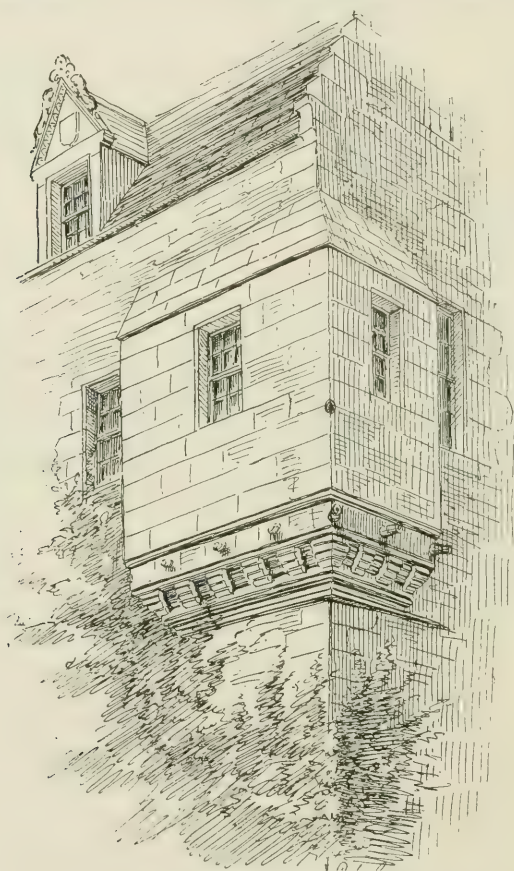


FIG. 775.—Cawdor Castle. Angle Chamber at North-West Corner.

while the lofty crow-stepped gable above it shows the heightening executed about 1670. This is an admirable specimen of that stage in the Scottish style (referred to in the Introduction to the Fourth Period), when the gable overcame the angle turret and dispossessed it from its

former prominent position—the gable occupying the whole width of the wall, and forcing the angle turret down beneath it.

Over the central or staircase block is placed a vaulted charter-room, and in the roof over the vault there is a small chamber which can only be reached by a passage along several of the gutters. In this hiding-place the notorious Lord Lovat is said to have been concealed after the battle of Culloden.

The alterations and additions of the seventeenth century left the previous division of the various courtyards unchanged. The central courtyard still forms the entrance to the castle, with a doorway on each side in the division walls, giving access to the northern and southern courtyards respectively. A small staircase in the northern division wall shows the original access to the parapet walk and battlements of that wall and the eastern wall. But these have been obliterated, and the space occupied with apartments.

The entrance gateway and drawbridge (Figs. 769 and 770) no doubt occupy the original site, but they have been entirely remodelled in the seventeenth century. The details of the belfry specially mark that period. Still the whole arrangement conveys an excellent idea of the appearance of the fifteenth-century castle, of which the present erections form a happy reminiscence.

The iron-grated gate of two leaves, which closes the entrance portal, is said to have been brought from Lochindorb Castle. The latter was ordered to be demolished after the fall of Archibald Douglas in 1455. King James II. intrusted this work to the Thane of Cawdor, who thought it not beneath his dignity to appropriate the iron gates for his own castle. (See *The Book of the Thanes of Cawdor*, by Cosmo Innes.)

The extended apartments of the seventeenth century contain the usual large hall or dining-room, with the private room adjoining, the withdrawing-room and numerous bedrooms on the upper floors.

The carved mantlepieces of some of these apartments show that they belong to the period of the restoration. They are all in a late Renaissance style, and contain some quaint work, with dates towards the end of the seventeenth century.

Since that time the castle has undergone considerable additions and alterations. Nearly the whole of the southern courtyard is modern, and the upper part of the building adjoining the east wall is new.

The castle is still one of the residences of the Earl of Cawdor, the representative of the ancient family of the Campbells of Cawdor. It is maintained in admirable repair, and the recent additions are all in good keeping with the ancient fabric.

INVERUGIE CASTLE, ABERDEENSHIRE.

Inverugie Castle is situated about two miles from Peterhead, on the high northern bank overlooking the river Ugie. As will be seen from the sketch plan (Fig. 776) the castle is an oblong building with two round towers, one at the south-east, and the other at the north-east corner. This is an unusual arrangement, as the round towers are generally at diagonally opposite angles.

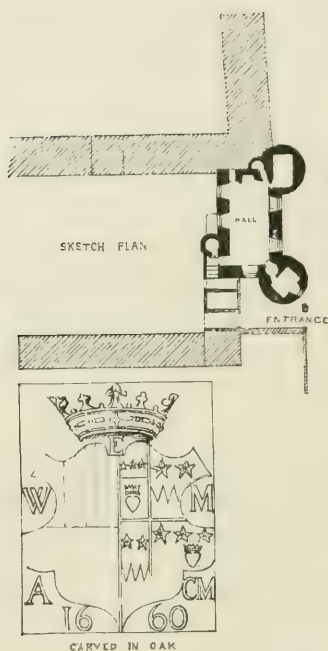


FIG. 776.—Inverugie Castle. Sketch Plan.

The Inverugie plan is to be seen at Morton Castle, Dumfriesshire, but the latter is of a much earlier date, and was a fortified place of strength, which Inverugie is not. The round towers of Morton are placed as best suited for the defence of the castle under its local circumstances, but here we cannot say what circumstances caused the deviation from the normal plan. The buildings are four stories high, and there was probably one extra story in the round towers, which are now ruinous at the top.

On the vaulted ground floor is the kitchen entering from the courtyard, and having a stair of communication in the thickness of the wall to the hall above. This stair lands in the window ingoing.

The entrance to the hall is by an outside or fore stair, having a vaulted roof with rib mouldings. This is likewise unusual. A somewhat similar arrangement, which was probably an addition of the sixteenth century, exists at the entrance to the keep at Ravenscraig Castle, Fifeshire.

At the landing of the fore stair a corkscrew staircase contained in a projecting round tower continues the access to the summit.

The hall, which is on the first floor (Fig. 777), is a spacious apartment with lofty arched window recesses and a large fireplace at one end. Entering from it are the square-shaped rooms in the round towers, adjoining to which is a wheel stair at each tower.

The whole interior of the building is utterly ruinous, neither roof nor floor remaining. This is the more to be regretted, as at a very recent period the building was in perfect order,—the late proprietor, James Ferguson, Esq., who died in 1820, having thoroughly repaired the castle

with floors and roof, and erected an observatory on its top at great expense.

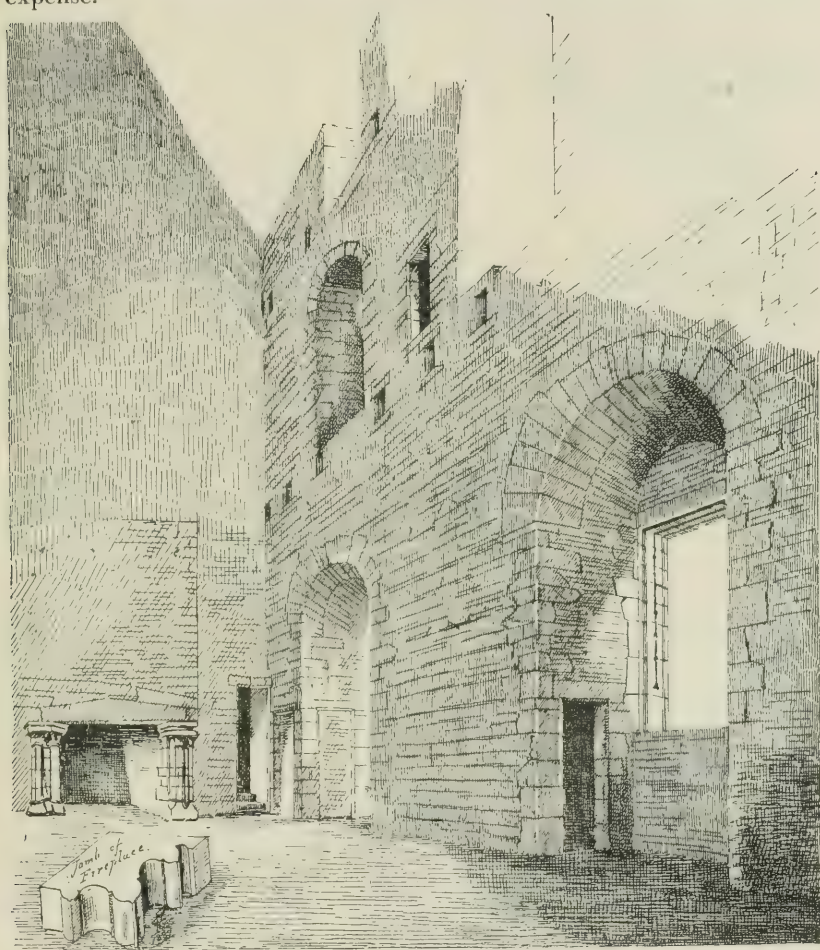


FIG. 777.—Inverugie Castle. Interior of Hall.

The northmost round tower is a total wreck, as shown in Fig. 778.

There are ranges of two-story buildings, indicated by hatched lines on the plans, containing various offices and forming a courtyard on the west side. This courtyard is reached from the public road, which passes the castle on the east in front of the round towers, through a very fine arched gateway, ornamented with facet blocks in the seventeenth-century manner (Fig. 778).

Over the gateway is a dilapidated panel for arms. The shield, which contained the arms of the Earl Marischal, is now, we understand, in

Peterhead. The top, shown in the view of the gateway (and of which an enlarged view is also given, as if lying on the ground), is in reality used as an ornament in the garden of an adjoining cottage. It contains the date 1670, with the initials W. (for William), and C.A.M. (for Countess Anna Morton).

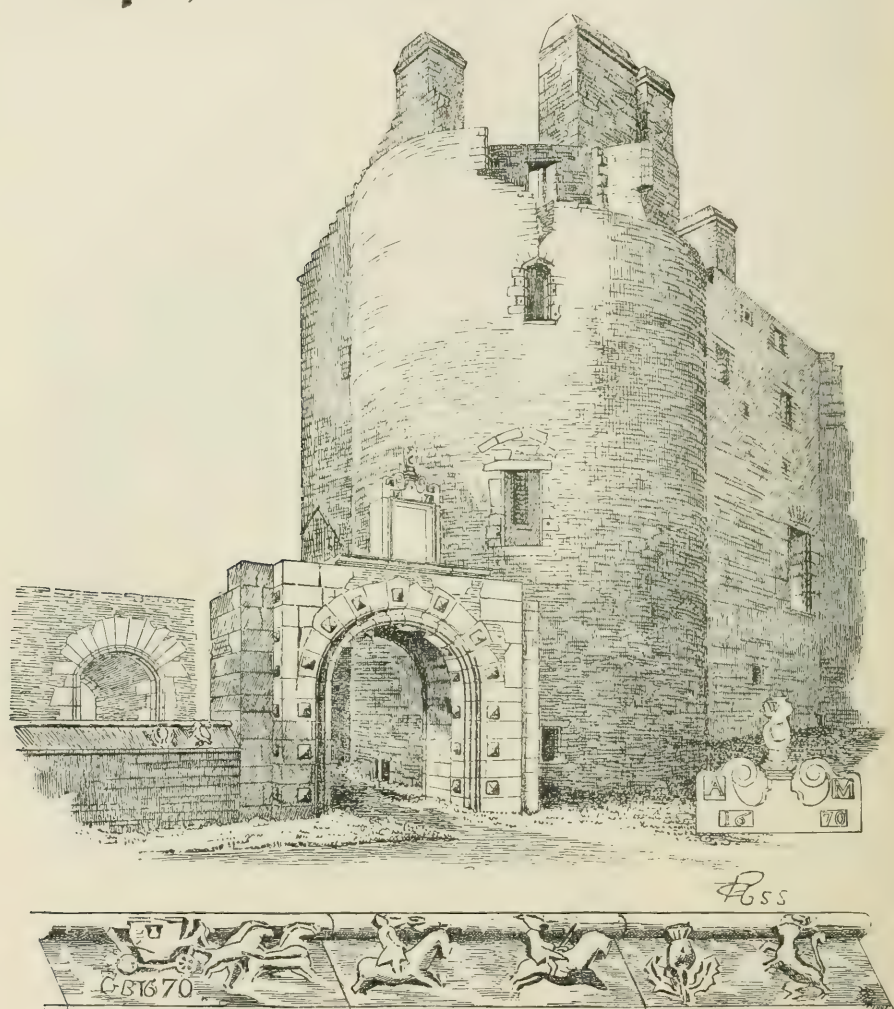


FIG. 778.—Inverugie Castle. View of Entrance Gateway and Towers.

This gateway leads into a small courtyard, and beyond this an arched pend or passage, in continuation of the direction of the outer gateway, leads into the large courtyard. Running southwards from the outer gateway is a wall with a massive moulded cope (Fig. 778). The cope is

ornamented with figures, representing a close carriage with four horses, and beneath it the initials G.B. (possibly those of the carver), and the date 1670—an early illustration and instance of such a vehicle in Scotland.

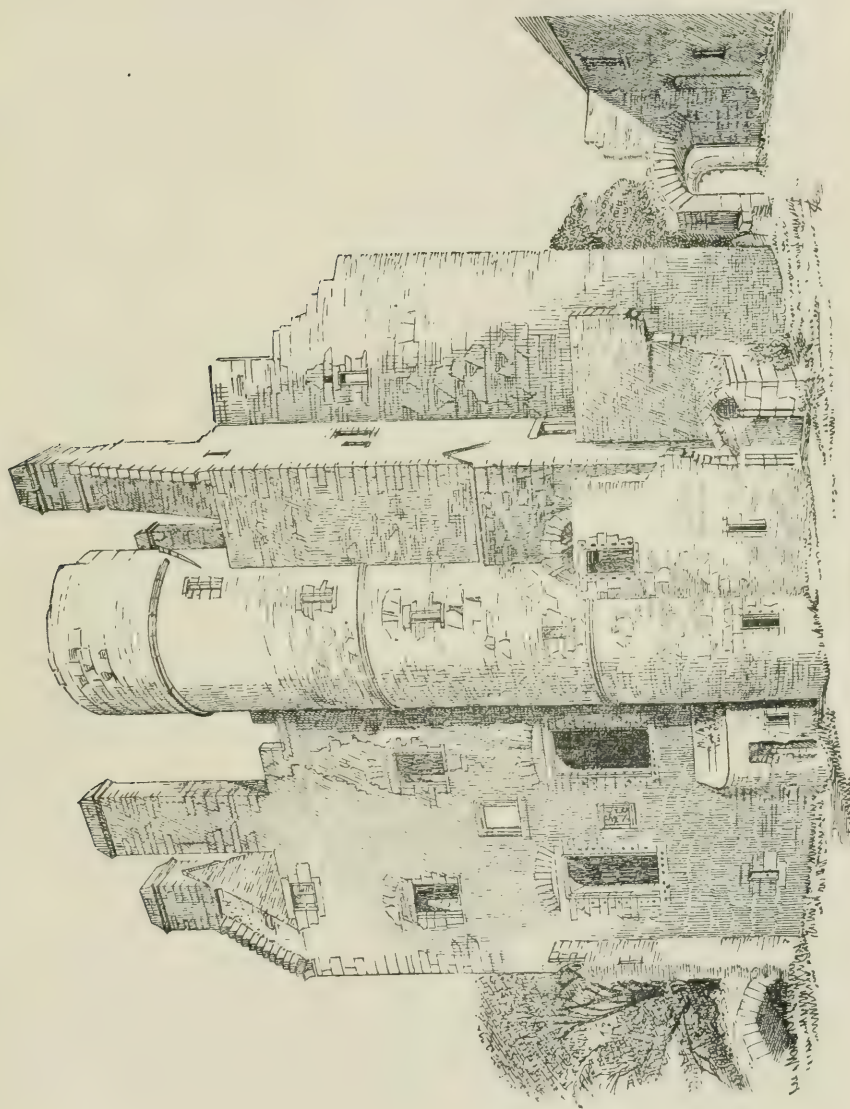


FIG. 779.—Inverugie Castle. Interior of Courtyard.

In front of this are two mounted horsemen galloping at full speed, the Scotch thistle, and a lion close to the gateway, while at the extreme

south end of the cope is another figure, but so much mutilated as to be now unintelligible. Preserved in an adjoining cottage is the fine oak coat of arms, shown on Fig. 776. It is believed that these arms occupied the panel shown in Fig. 779, between the hall windows. It was latterly, with a fine eye for the fitness of things, cut up to form part of a pig's trough, from which it was rescued by the old woman in whose possession it was when our sketch was made. Traces of gold and colour are still to be found on it. The arms and initials are those of Earl William Marischal and his second wife Anna, daughter of the Earl of Morton. Earl William succeeded in 1635, and died in 1671. The various local writers who have noticed Inverugie inform us that the principal part of the castle is supposed to have been built by George, Earl Marischal, the founder of the college of that name in Aberdeen, who died in 1623. There is nothing inconsistent with this statement in the style of the building, which indicates that it is an erection of the end of the sixteenth or beginning of the seventeenth century. But however this may be, it is quite certain from what is said above that his grandson William carried on some of the works.

The lands of Inverugie anciently belonged to the family of Cheyne. About the middle of the fourteenth century they passed by marriage into the possession of the Keith family, and again about 1538, they passed in the same way into the possession of William, Earl Marischal.

Part of the castle is supposed to have been built about 1380 by John de Keith, who married the last of the Cheynes, but no portion of the existing structure can be referred to such an early period, and still less is there to support the local belief that a "Cheyne Tower" erected either in the thirteenth or the beginning of the fourteenth century forms part of the present castle.

BIRSAY PALACE, ORKNEY.

The traveller is surprised to find, at the extreme north-west corner of the mainland of Orkney, twenty miles from Kirkwall, and quite isolated from all centres of population, this large and imposing edifice.

It was built by Robert Stewart, Earl of Orkney, a natural brother of Queen Mary, who established in Orkney a kind of subordinate kingdom, and exercised great severity on the inhabitants in order to extort from them funds wherewith to gratify his princely tastes and expenses. Both he and his son Earl Patrick (who built the palace at Kirkwall) indulged in the erection of fine buildings, and in otherwise attempting to rival Royalty.

At last their exactions became so intolerable that the Government had to take the matter up, and it is said that the inscription placed by Earl Robert on Birsay Palace had an influence in bringing his son to the

block, when tried for treason. The inscription no longer exists, but ran as follows :—" Dominus Robertus Stewartus, filius Jacobi Quinti *Rex Scotorum*." He thereby assumed to himself the title of King of Scots, while perhaps he only intended to give it to his father James v. If so, his bad Latin cost him dear.

This part of Orkney contains a considerable extent of good corn-land, and may therefore have been selected by Earl Robert for his residence. The palace is now greatly ruined, but the general plan is quite distinctly traceable. It is situated close to the sea-shore, and would be convenient for boating and sea-carriage. The palace consists of a courtyard surrounded with buildings two stories in height (Fig. 780). The entrance is by an archway at the south end, where there are two vaulted towers at the angles which would serve to strengthen the approach. These towers and the walls of the ground floor are well provided with shot-

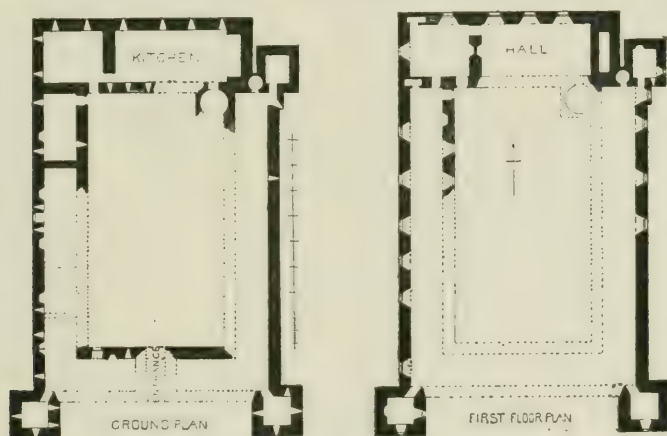


FIG. 780.—Birsay Palace. Plans.

holes. The building measures 170 feet long by 117 feet wide over the towers. The principal rooms were on the first floor, along the north side of the quadrangle, the kitchen being on the ground floor at the same end. The staircase was in the turret at the north-east angle of the courtyard, but is now greatly destroyed. The buildings along the east and west sides of the square are so dilapidated as to render it difficult to say what purposes they served. Along the west side there appear to have been apartments for servants and garrison on the ground floor, to judge from the fireplaces in the walls, while along the east side there may have been stables and offices. The upper floor no doubt contained bedrooms and reception-rooms, having large windows and chimneys carried up on the outer wall, which give a peculiar aspect to the now roofless building (Fig. 781).

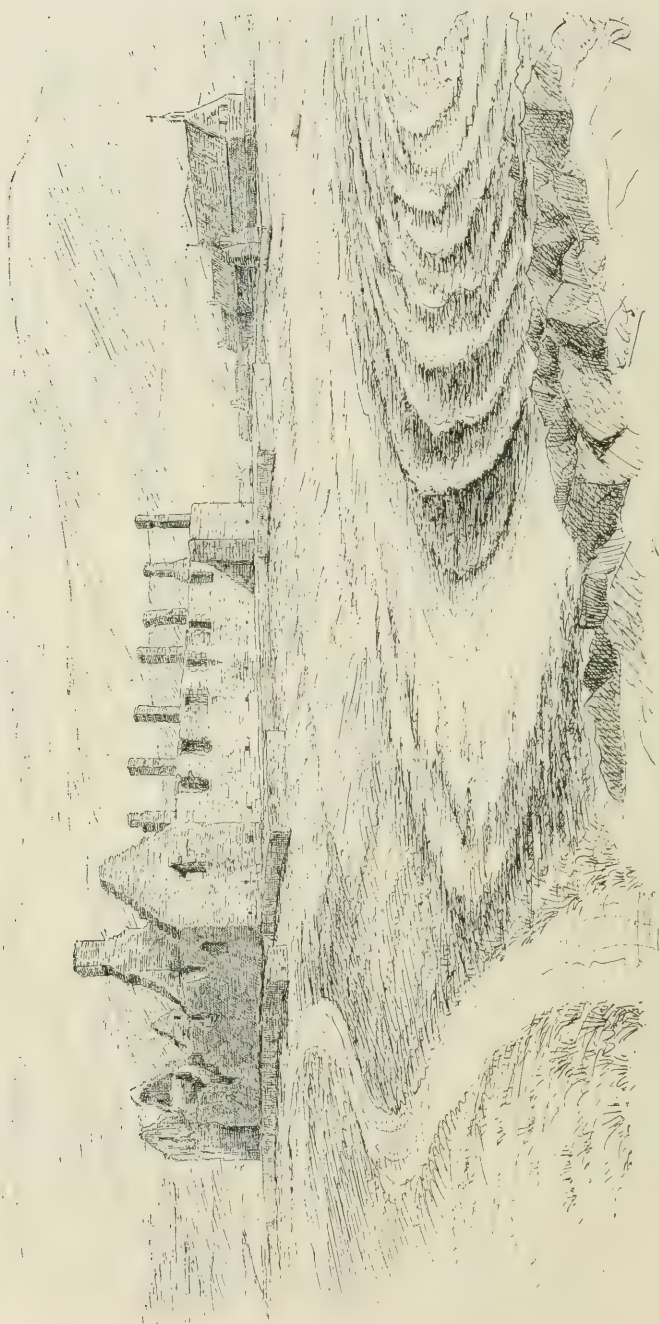


FIG. 781.—Birsay Palace. View from the North-West.

It is said that the plan was borrowed from Holyrood, but it rather resembles that of the later courtyard at Dunnottar.

The most remarkable feature about it is the existence of a building so large and so fully developed in its dispositions in this remote corner of the kingdom.

INVERALLOCHY CASTLE, ABERDEENSHIRE,

A massive but ruinous building near the coast, about four miles south-east of Fraserburgh. It occupies three sides of a courtyard, with a high enclosing wall along the fourth or south side. The sides are all of unequal length, giving it a wedge shape on plan. This did not arise, as in many other instances, from any peculiarity of the site, as it is built on level ground. At the time of its erection the surrounding fields were probably of a marshy nature, subject to flooding, hence the ground floor and courtyard were raised 4 or 5 feet above the level of the land around. The entrance (see Plan, Fig. 782) was in the centre of the north front, through an arched doorway and passage 13 feet long by 5 feet 2 inches wide. Probably the space on the left hand, tinted black, contained a chamber leading off this passage, and there may have been a similar communication to the room on the opposite side, but the whole place is so encumbered with fallen masonry that the kitchen is the only place on the ground floor which can be satisfactorily explored. It is situated in the north-east corner of the main building, and is about 21 feet long by 15 feet 6 inches wide, with an arched roof. Its only peculiarity is the closet, with its shoot to the outside, and a cross bar for supporting a seat fitted into slot-holes; while serving its legitimate purpose it also narrowed the opening against intruders. A circular staircase entering from the courtyard gave access to the floor above, where the hall is situated over the kitchen. The hall has three windows, a fireplace, and a mural closet. Leading off the hall were rooms, probably two in number, facing the east. The buildings on this side did not extend any higher. Two small rooms on this floor over the entrance gateway faced the north. At the head of the staircase a passage in the thickness of the wall led to another circular staircase in the north wall, which gave access to the two upper floors and attics. A range of offices extended the whole length of the west front; they were arched on the ground floor, and are quite ruinous above. There is a square-built well in the courtyard. This castle is probably of one period, and, as will be seen from the drawings, it is well arranged both for convenience and defence. In the local accounts of the castle a stone is said to have been taken from over one of the doorways with the inscription—

“I, Jurdun Comyn, indwaller here,
Gat this hous and lands for biggin the Abey o’ Deer.”

As the Abbey of Deer was erected in the beginning of the thirteenth century, it is obvious that its builder, William Comyn, and the builder of Inverallochy were separated from each other by centuries, so that the foregoing rhyme, in whatever way it may be explained, gives no information as to the date of the castle. On making inquiry regarding the

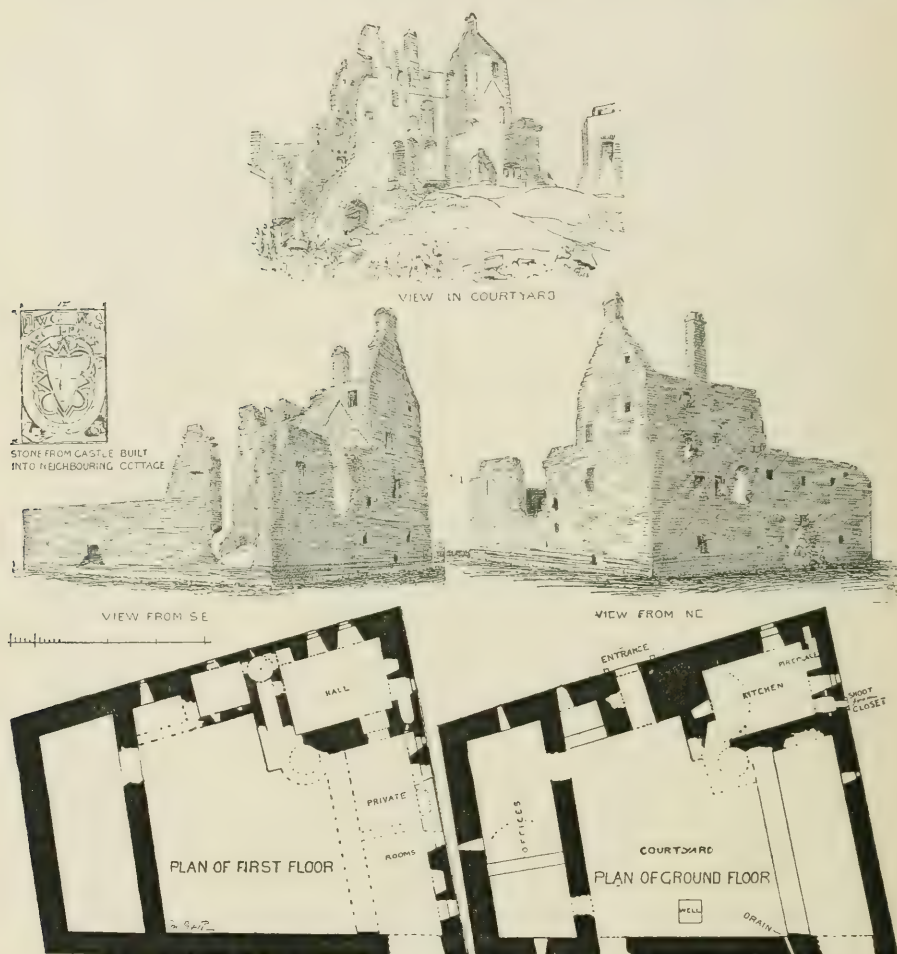


FIG. 782.—Inverallochy Castle. Plans.

above stone, we were informed by a very old man that a carved stone taken from the castle was built in the walls of a neighbouring cottage. Thinking this might be what we were in search of, we visited the cottage, and found, instead of it, the stone shown in Fig. 782. It measures about 18 inches by 12 inches, and contains a shield within a quatrefoil, the

whole encircled by a ribbon, having an inscription, of which only a letter here and there can be made out. Of these, on the upper part of the ribbon, are the initials W. C., doubtless those of William Comyn. The arms on the shield are unfortunately too much wasted to be made out. In this cottage was the old chair shown in Fig. 783, believed to have been part of the furniture of the castle.

From the Appendix to Seton's *Scottish Heraldry*, page 478, we find that "Sir William Cumyng of Inverallochy" was, in the year 1499, Marchmont Herald, and that "the lands of Inverallochy were granted to him and Margaret Hay, his spouse, by a charter under the Great Seal, dated 18th January 1503-4. He was knighted in 1507." In a deed dated 17th July 1514 he is styled "Willelmus Cumyng de Innerallochy miles, alius Leo Rex Armorum," and again in 1518 he is designed "Lioun King-of-Armes." The castle may have been built by the "Lioun King," and we may positively say that it was not built before his time.

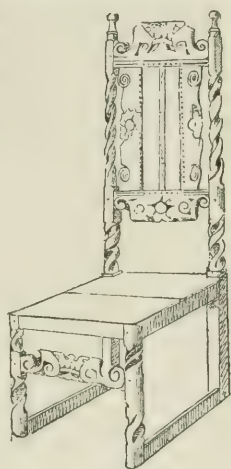


FIG. 783.

BARNES CASTLE, HADDINGTONSHIRE.

This remarkable ruin is situated on the eastern slope of the Garleton Hills, about midway between Longniddry and Haddington, and commands most extensive outlooks on all sides. Running parallel with the north-west front, and distant from it about 30 yards, is the edge of a steep precipitous bank 60 or 70 feet high. On all the other sides the ground is level, or nearly so, with a gradual declivity eastwards, and rising in the opposite direction.

The plan of the building (Fig. 784), unlike the generality of contemporary Scottish houses, combines in a remarkable degree the formally balanced and symmetrically arranged plan of a somewhat later time, with the stern fortified character of more ancient edifices. The only other contemporary buildings which resemble it in these particulars are Boyne Castle, Banffshire, and Birsay Palace, Orkney. Barnes Castle comprises an oblong space 163 feet by 126 feet, with square projecting towers on all sides. Measuring over the towers, the longest front extends to 191 feet 4 inches by 148 feet in the other direction. The main block of buildings faces the north-east, and the lesser block is along the north-west side. An extensive courtyard, surrounded with high walls, completes the quadrangle.

The buildings as they now exist are one story high, and in the main block and three of the towers they are all vaulted. From this circum-

stance the place is locally known as the "Vaults." The height of the vaults is about 10 feet. The entrance gateway to the courtyard has been in the centre of the south-west wall. Facing this, in the main building, is the entrance doorway, flanked on either side by a square projecting staircase tower in the re-entering angle of a projecting wing. Inside the entrance doorway is an oblong apartment, evidently (as there is no vault here) meant for a grand staircase on the scale and platt

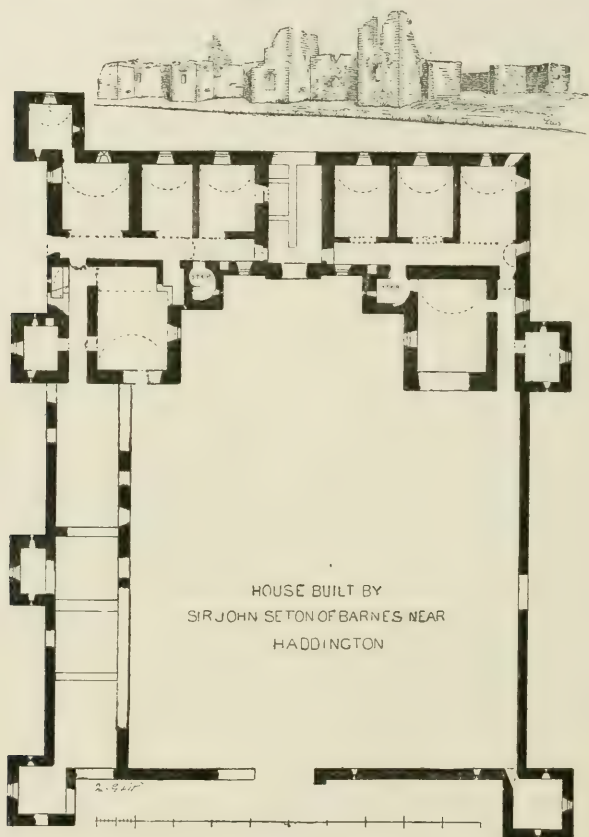


FIG. 784.—Barnes Castle. Plan and View.

system. The foundation of the newel still exists as indicated on the plan. A passage running off on either hand leads to the various cellars and apartments. Of the two wings which project into the courtyard in front of the staircase towers just referred to, the one on the north-west side contained the kitchen, and the dotted line across the apartment shows the fireplace. Between this and the tower stair is a service opening and passage. On the opposite side of the entrance, in the

building corresponding to the kitchen, there has been a fireplace in the end wall, where now broken down, of smaller dimensions than that of the kitchen. There are no other fireplaces on the ground floor.

In the north-west wall, on the opposite side of the passage from the kitchen door, a cell-like recess will be seen on the plan, measuring 8 feet long by 3 feet 2 inches wide, and about 6 feet high. It is on the floor level, lighted by a slit, and has an arched roof; the large window shown on one side is really above the arch. The recess is enclosed next the passage by a low wall 18 inches thick, and open above to the arch. One is at a loss to know what this carefully constructed recess, unlike anything else in the place, was meant for. The most remarkable features connected with the structure are the six square projecting towers which surround the walls, each measuring on the face outside about 18 feet 4 inches, while their projection varies from 8 feet 7 inches to 15 feet. These towers are provided with shot-holes which enfilade the walls. They give the ruins a thoroughly military character, and it is this combination of the characteristics of feudal architecture, with an advanced symmetrical style of domestic planning, which makes this a most interesting and valuable plan. The four towers on the north-west side face the line of the top of the precipitous bank. It was clearly from this side that an attack was dreaded. An enemy could, under cover of the trees and the irregularities of the ground, with comparative safety, and unperceived, draw on to within 30 or 40 yards of the house; but on all the other sides the open and unprotected nature of the country rendered this more difficult. Several of these towers exist to about two stories in height. The north tower contains a sunk floor reached by a sloping pathway from the apartment adjoining on the ground floor. The floor between is arched. The vault is lighted by a window sloping downwards in the east wall.

There is a door in the south-east corner of the building which may have led into a tower at that point, now demolished. Whether the opening shown on plan, at the north-west end of the passage between the two towers, was a postern or window cannot now be determined. Most probably it would be the latter, this being the side from which attack was to be feared.

From the *Lamp of Lothian* we learn that this place was built by Sir John Seton, ancestor of the Seatons of Barnes. He was third son of the fifth George, Lord Seaton, by Isobel, daughter of Sir William Hamilton of Sanquhar. He lived a good deal in Spain, and at the Court of Philip II. various high honours were conferred on him. James VI. recalled him to Scotland, and created him Treasurer of the Household and Extraordinary Lord of Session, in room of his brother Alexander, Earl of Dunfermline. He married Ann, daughter of William, seventh Lord Forbes, and died in 1594.

In the "Historie and Cronicle of the Hous and Surname of Seytoun,

be Schir Richart Maitland of Lethingtoun, knycht," and quoted in the *Lamp of Lothian*, it is said that "Sir John made a great building at the Barnes, intending that building for a Court, which he did not live to accomplish, and which does not appear to have been completed."

The remark that the building was intended for a Court is quite descriptive of a certain stateliness of arrangement, apparent even in its present ruinous condition. The place has all the appearance of never having been completed. The top of the vaults is entirely covered with vegetation, and nothing whatever of the upper floor can be made out. The two towers on the southern walls are being gradually undermined at the corners by the action of agricultural implements against them when operating in the adjoining field. A little fencing would prevent this, and would be well expended, as the ruins are worth preserving as a peculiar specimen of Renaissance planning, unlike what is generally seen in the contemporary or previous Scottish houses.

BISHOP'S HOUSE, DORNOCH, SUTHERLANDSHIRE.

The lay and ecclesiastical edifices of Dornoch, which at one time were extensive, have for long been shorn of their glory, and reduced to very small proportions. The Cathedral, founded in the early part of the thirteenth century by Bishop Gilbert de Moravia, comprised the complete arrangement of choir, nave, and transepts, with a square tower over the crossing. Of all these scarcely a vestige remains. In 1570 the Cathedral was burned by the Master of Caithness and Mackay of Strathnavor, and what escaped their ravages was destroyed by a terrific gale in 1605. A portion of the central square tower is probably the only existing remnant of the original church. The transept contains the graves of sixteen representatives of the long line of the Earls of Sutherland, and a monument with an effigy, supposed to be that of Sir Richard de Moravia, the brother of the founder of the See.

Opposite the modernised Cathedral stand the scanty ruins of the Bishop's palace or castle. This was also consumed by Caithness and Mackay in 1570, and lay in ruins, till, about the beginning of this century, it was partly fitted up for the county court-house and jail, as Dornoch, although lying at the extreme south-east point of the county, is the capital town of Sutherlandshire.

More recently the old buildings were removed to make way for new county buildings, and all that now remains is shown in the sketch (Fig. 785).

The lofty tower at the north-west corner has probably formed the keep or place of strength at one angle of a courtyard. The walls seem to be partly of considerable age, but the large windows and the angle bartizans without any continuous parapet round the tower, are clearly of

a late date—most likely subsequent to that of the burning in 1570. The roof is finished with gabled crow-steps, a form more frequently met with in ecclesiastical than in baronial edifices, but by no means absent from the latter, as examples at Edinburgh and Stirling Castles, Craig Castle,

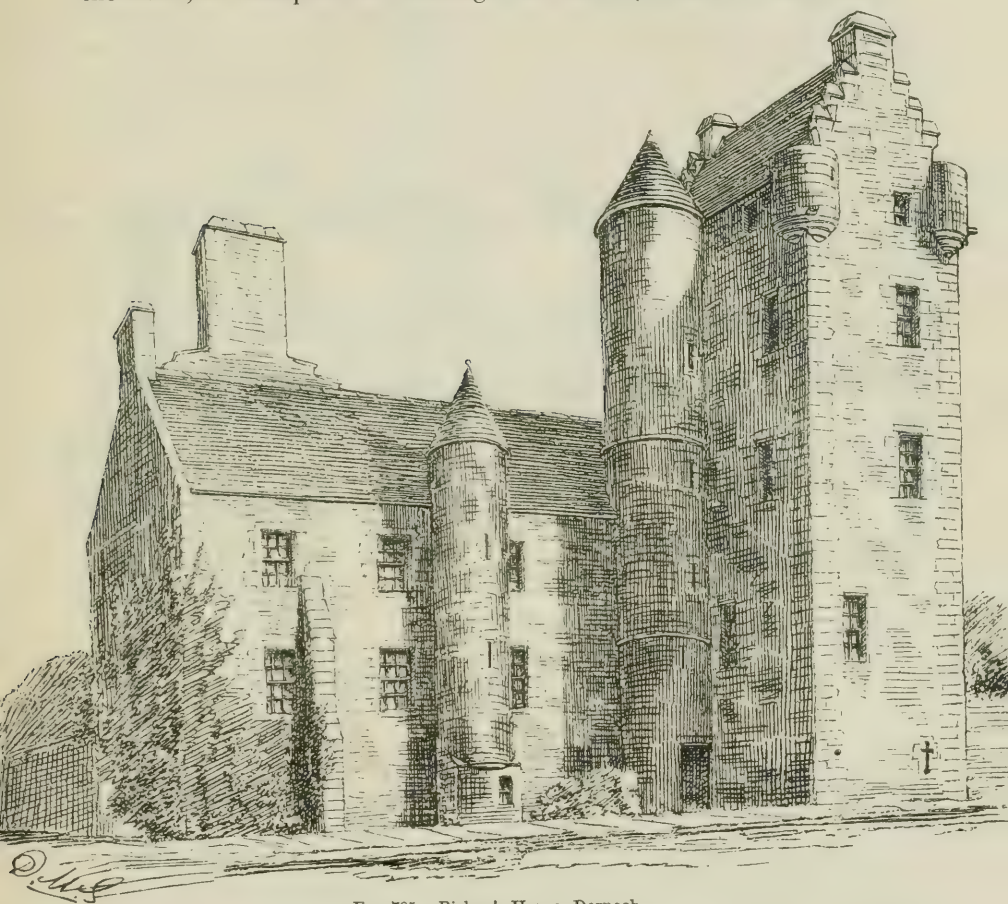


FIG. 785.—Bishop's House, Dornoch.

etc., show. The lower building has been modernised, but still retains a buttress and a quaint circular staircase springing from a square on the ground floor, with a very simple but uncommon kind of set-off.

EARL PATRICK'S PALACE, KIRKWALL.

This beautiful building, one of the finest specimens of Domestic Architecture in Scotland, is situated about 100 yards south from the Cathedral of St. Magnus, Kirkwall (the east end of which is seen in

Fig. 791), while about half that distance to the west stand the ruins of the Bishop's palace. The town of Kirkwall thus presents within narrow compass a rich field to the architectural student.

The palace fronts towards the west, and forms three sides of a square (Fig. 786). It is said to have been connected by walls with the Bishop's palace, and on the plan it will be seen from the broken-off walls at the south wing that the building has extended farther to the west. The square between the two palaces is so thickly planted with trees that it is with difficulty that a sketch can be made.

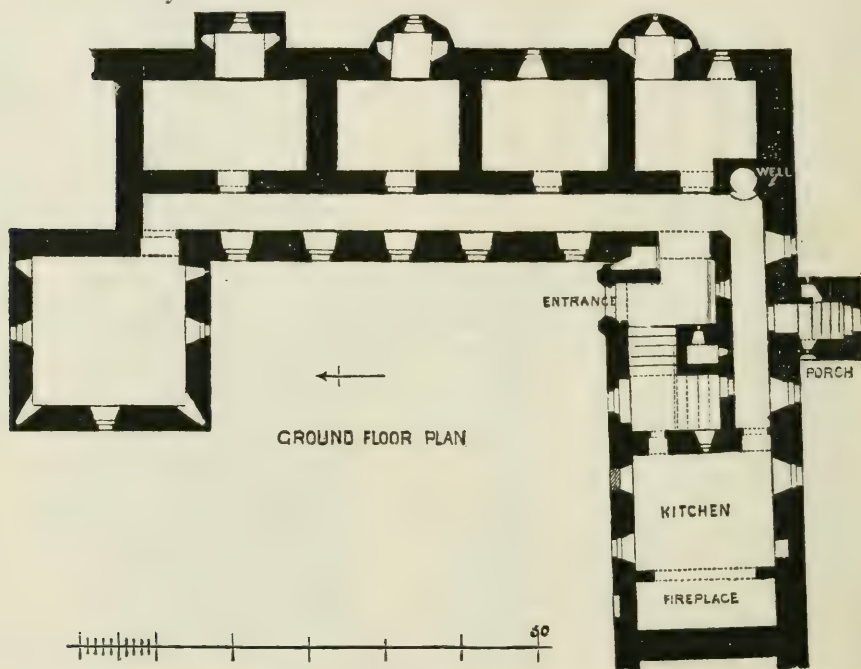


FIG. 786.—Earl Patrick's Palace. Plan of Ground Floor.

The building may be said to be entire all but the roof. Its condition and present appearance are shown on the the geometrical plans, elevations, and section (Figs. 787, 788, and 789). The west side is in better preservation than the east front, and there is a fine view of that side, as it now exists, in the *Baronial and Ecclesiastical Antiquities* by Mr. Billings.

Our general views from the north and south-east (Figs. 790 and 791) represent the building as it was. The only parts which can be said to be conjectural are the roofs of the oriel windows, which have entirely perished along with the roof of the palace. That they were roofed somewhat as we have shown there can be little doubt, from their analogy with many similar examples of Scottish Architecture. Certain indica-

tions on the masonry show that the angle turrets were roofed in the manner represented in the drawings.

The ground floor is entirely vaulted, while the upper floors have been of timber.

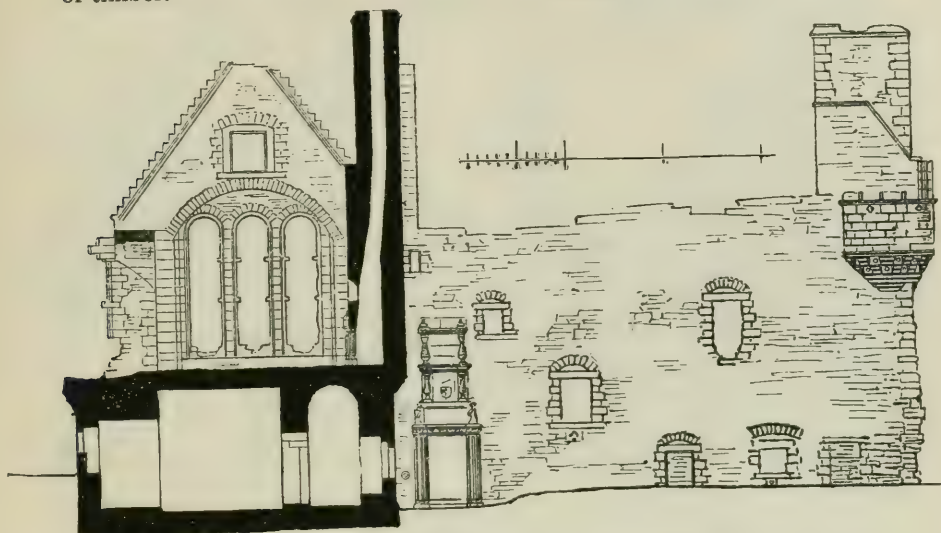


FIG. 787.—Earl Patrick's Palace. Section and Elevation.

The entrance doorway is in the south-east angle of the courtyard, and has a somewhat remarkable door-piece, designed apparently by some one who must have seen a Grecian Doric column, and which he must have

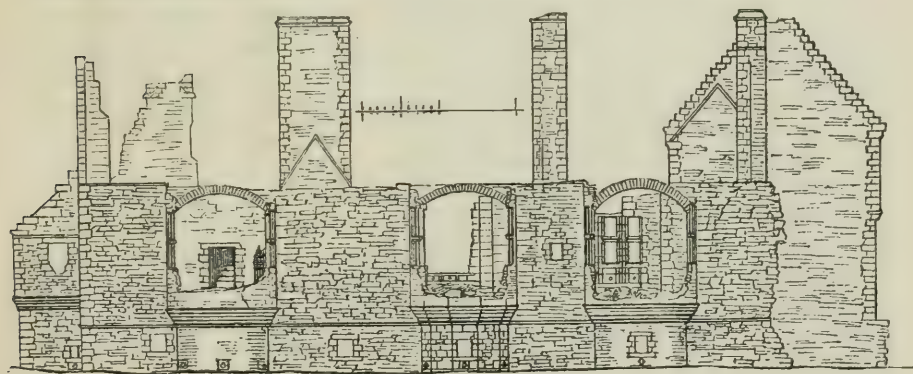


FIG. 788.—Earl Patrick's Palace. East Elevation.

travelled far to see in the sixteenth century. By referring to the sketch (Fig. 792) of the doorway it will at once be seen that we have here a rude imperfect rendering of the Doric order, not without considerable spirit

and originality in its treatment. Above the doorway are panels containing arms and inscriptions, all unfortunately obliterated by time. There is another entrance opposite the principal doorway, in a porch at the south side of the building, and down a few steps from the ground outside.

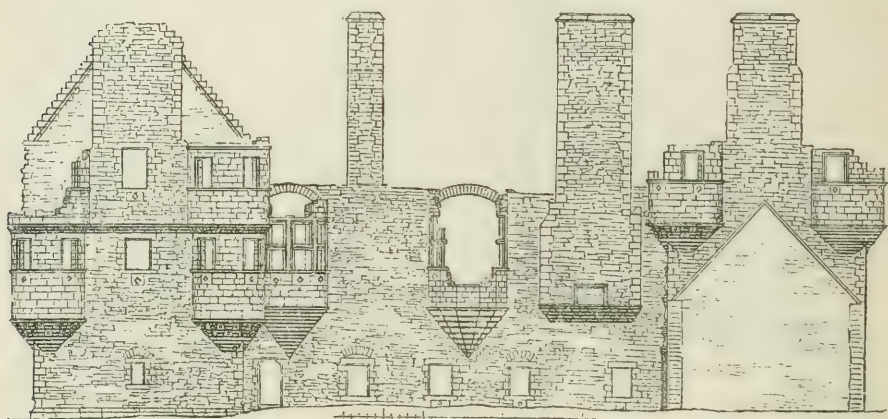


FIG. 789.—Earl Patrick's Palace. West Elevation.

Adjoining the main entrance is a wide and handsome stone stair, which terminates at the first floor, the upper floor being reached by two turret staircases, as will be seen on the plan of the first floor (Fig. 793). From the entrance lobby two wide vaulted passages lead to the various apartments on the ground floor. The kitchen, which is in the south-west angle, is 18 feet by 15 feet 6 inches, with a commodious fireplace, 18 feet by 7 feet 6 inches. There are five other large storerooms or cellars on this floor, none of which have fireplaces. Entering from the south-east angle of the passage is the well, a circular building of polished stone. On the first floor (Fig. 793) is the grand hall, a noble apartment, 54 feet 6 inches long by about 20 feet wide, lighted by three splendid oriels and a triple window in the gable, divided and subdivided by mullions and transoms. There are two fireplaces; the one in the west wall, as will be seen from the view in the hall (Fig. 794), being worthy of such a room. It is 18 feet wide, and has jambs somewhat after the style of the engaged columns at the entrance doorway, surmounted by half octagons, having the letters D. S. S. on the faces of the one, and S. E. P. on the other. The lintel is a fine specimen of the straight joggled arch.

Beyond the hall, and entering through it, are two large private rooms, about 19 feet square, with a turret staircase leading to the upper floors. These rooms have oriels and angle turrets, the latter measuring about 7 feet inside. The room in the wing was probably the owner's bedroom, and the rooms above the family apartments, which were kept separate

from the remainder of the palace. Over the south porch, and at the

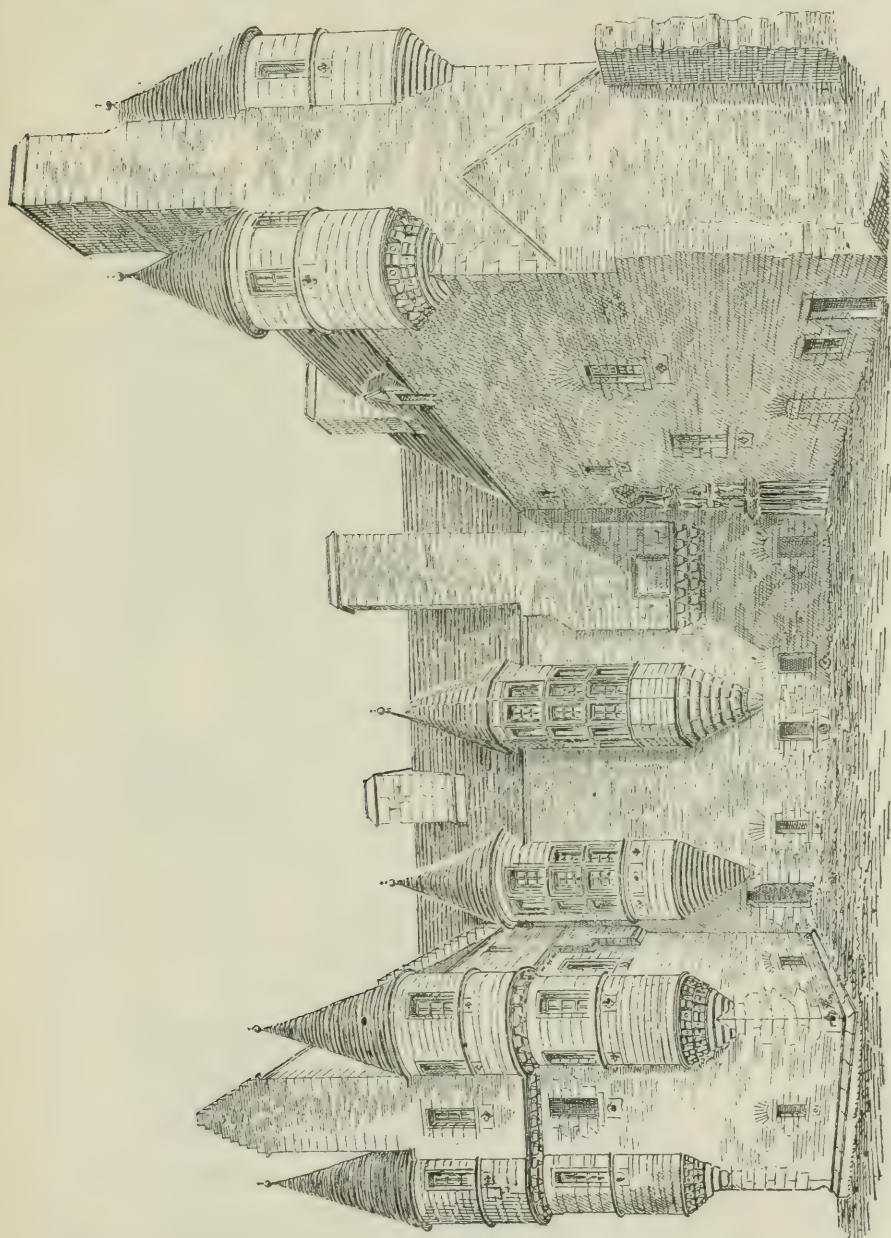


FIG. 790.—Earl Patrick's Palace. View from the North-East

landing of the main stair, there is a beautifully arched apartment, about

9 feet by 7 feet 6 inches (Fig. 795). It is usually called the chapel. It

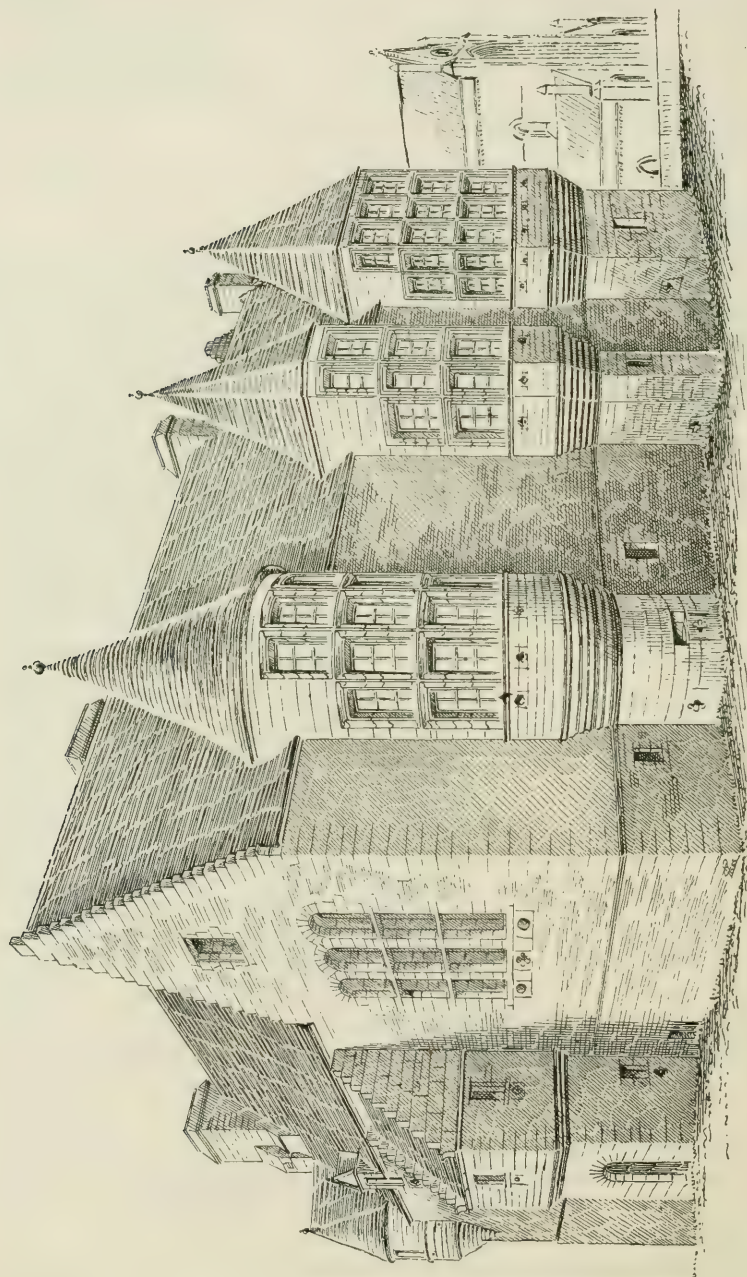


FIG. 791.— Earl Patrick's Palace. View from the South-East.

may have been used as such, although there are no special features to indi-

cate that it was devoted to that purpose. Possibly it was only intended as a vaulted lobby, or waiting-room, at the head of the staircase. Entering off the hall, at the side of the fireplace, another wheel stair leads to the apartments on the upper floor, over the southern half of the building. These chambers were no doubt occupied by guests and persons not

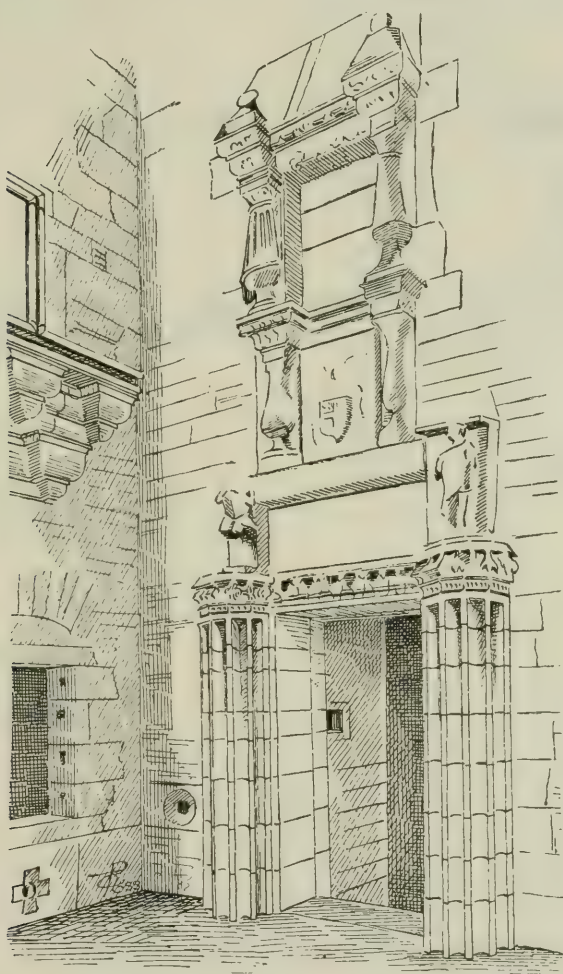


FIG. 792.—Earl Patrick's Palace. Entrance Doorway.

members of the family, whose movements could be observed from the hall, through which they had to pass to and from their apartments. The two turrets at the west end of this range are so large as almost to be termed rooms, being about 11 feet 6 inches by 7 feet.

It was contemplated a few years ago to fit up this palace as the Sheriff-court of Kirkwall, but on obtaining plans and a report from

Messrs. D. and J. Bryce, architects, the idea was abandoned.¹ But while the palace is probably ill adapted for a court-house, it would make a splendid museum or picture gallery. It is such a superb specimen of Scottish seventeenth-century architecture, its oriel windows and turrets not being surpassed by anything of the kind on the mainland, and it is so rich in its details, and spacious in its accommodation, that it is with more than usual regret that one looks on its roofless and decaying walls.

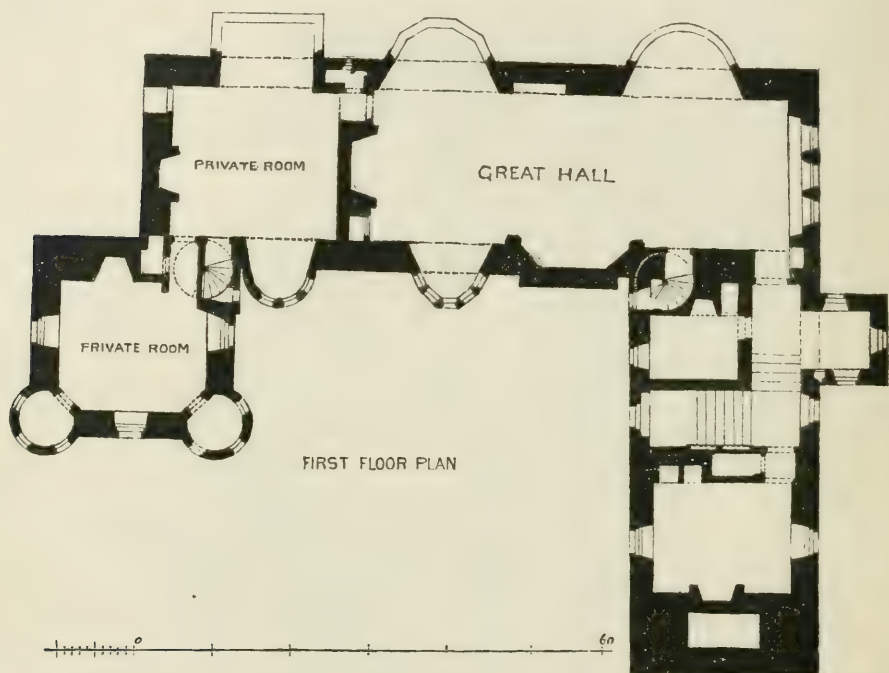


FIG. 793.—Earl Patrick's Palace. Plan of First Floor.

The palace was built by Earl Patrick Stewart (son of Robert Stewart, a natural son of James v.), who obtained possession of Orkney and Shetland in 1600; and during the next fourteen years he ruled these islands in such a despotic and cruel manner as brought him, at the end of that period, to the scaffold.

In Fullarton's *Gazetteer* (edit. 1842) the date above the doorway is said to have been 1607, and from the same authority we learn that it has remained uninhabited since the death of Bishop Mackenzie, who died here in 1688.

It is not a little remarkable to find this, which is certainly one of the finest specimens of the Scottish domestic style of architecture, in so remote

¹ The plans and geometrical drawings (Figs. 786, 787, 788, 789, and 793) are reduced copies of Messrs. Bryce's drawings, which they have most kindly placed at our disposal.

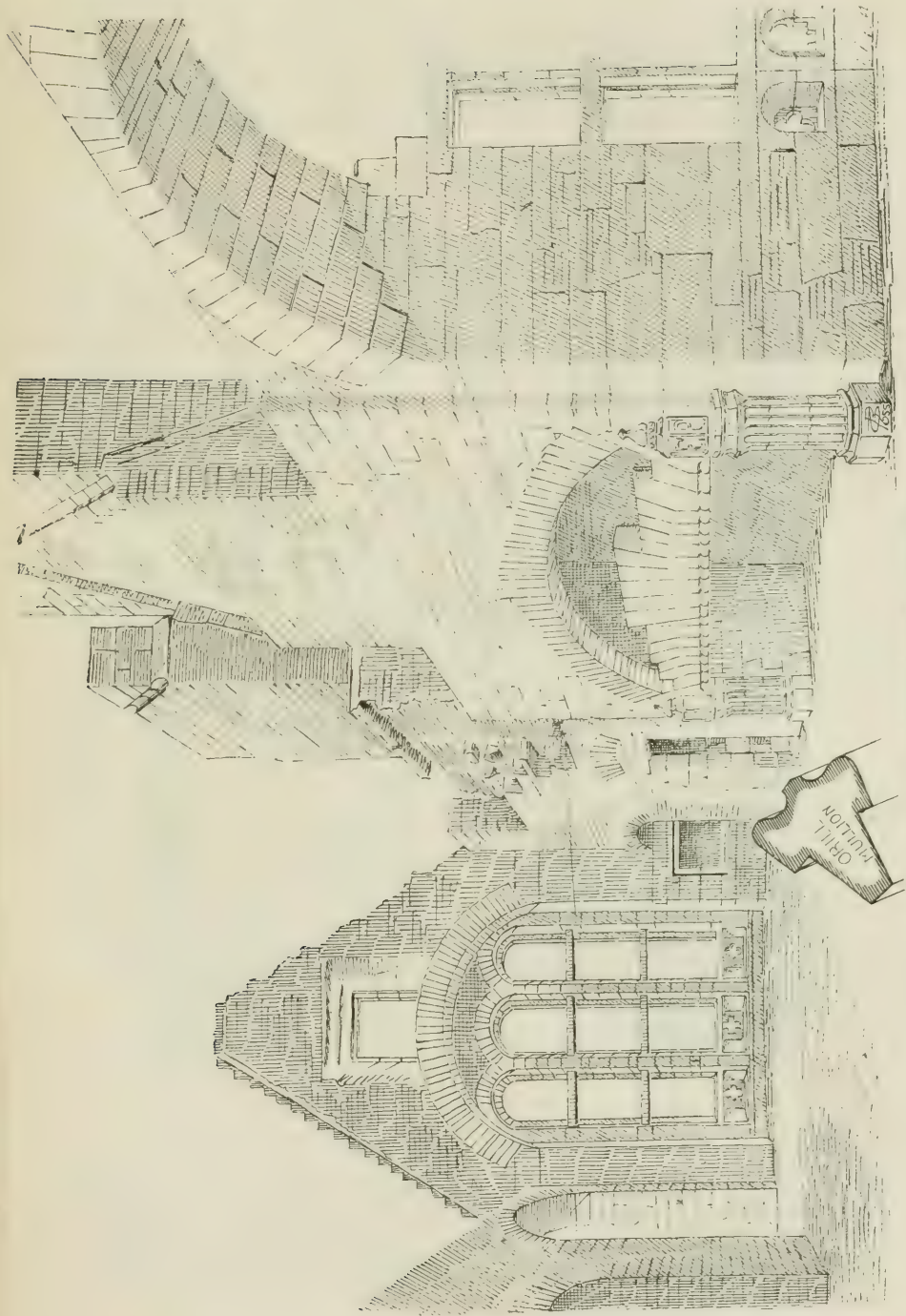


FIG. 794.—Earl Patrick's Palace. View in Hall.

a region. It bears witness to the magnificent taste of Earl Patrick Stewart, and also to the oppressive exactions with which he taxed the inhabitants in order to obtain the necessary funds. Fig. 796 gives some details of the large angle turrets and oriel windows, showing that the



FIG. 795.—Earl Patrick's Palace. Oratory or Landing.

style is entirely Scottish in all its features, but that it is here treated in a free and somewhat novel manner. Thus, oriel windows, which are rare features in Scottish architecture, are copiously introduced, and play a leading part in the design. The oriels and turrets are all very boldly projected, and are carried on a series of corbels similar to those generally

employed. The oriels are constructed with moulded mullions and transoms, and the whole are treated in an ornamental manner; but the means of defence are not neglected, a shot-hole of quatrefoil shape being introduced under every window sill. The numerous shot-holes

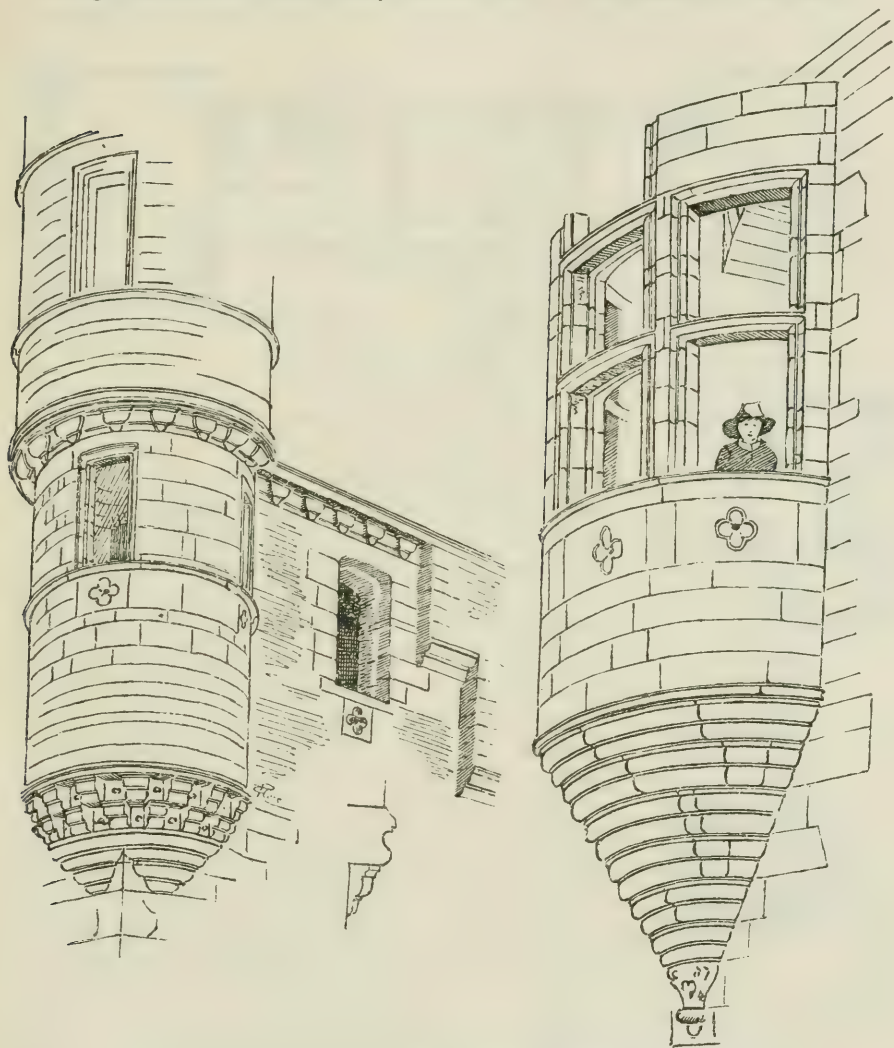


FIG. 796.—Earl Patrick's Palace. Details of Turrets and Oriel.

seen between the corbels of the angle turrets are however only imitation ones. The turrets are of large size, and are projected on bold corbelling, with late mouldings, and (as previously pointed out) they indicate a late date, from their springing so near the ground.

FYVIE CASTLE, ABERDEENSHIRE.

The famous castle of Fyvie is situated in the centre of Aberdeenshire, on the banks of the river Ythan, here a small sluggish stream, which probably at no very distant date wandered over most of the low-lying

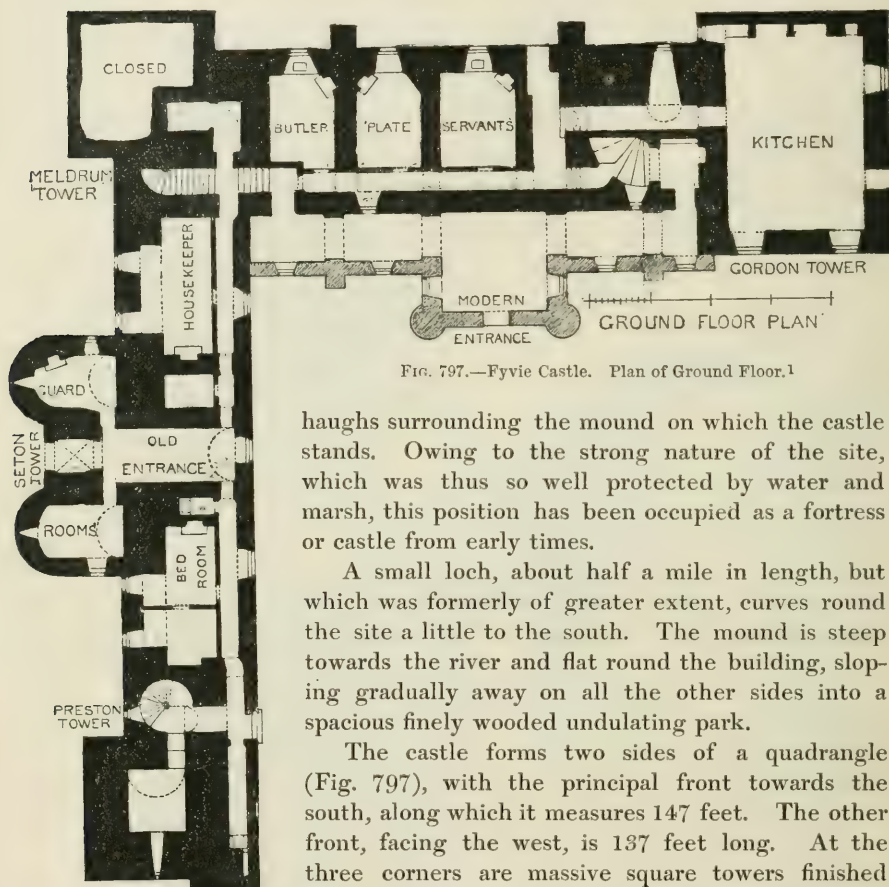


FIG. 797.—Fyvie Castle. Plan of Ground Floor.¹

haughs surrounding the mound on which the castle stands. Owing to the strong nature of the site, which was thus so well protected by water and marsh, this position has been occupied as a fortress or castle from early times.

A small loch, about half a mile in length, but which was formerly of greater extent, curves round the site a little to the south. The mound is steep towards the river and flat round the building, sloping gradually away on all the other sides into a spacious finely wooded undulating park.

The castle forms two sides of a quadrangle (Fig. 797), with the principal front towards the south, along which it measures 147 feet. The other front, facing the west, is 137 feet long. At the three corners are massive square towers finished with angle turrets and high crow-stepped gables, and in the centre of the south front are two projecting drum towers with the main entrance to the castle between them.

These two towers, at the height of about 42 feet from the ground, are united by a bold arch 11 feet wide, into one grand central mass or pavilion called the Seton Tower (Fig. 798). Just beneath the springing

¹ The Plans and South Elevations are reduced copies of drawings by J. Russell Mackenzie, Esq., Architect, Aberdeen, to whom and Messrs. C. and P. H. Chalmers, Solicitors, Aberdeen, we are indebted for permission to use them.

of the arch the drums are corbelled out to the square, and on either side they terminate in turrets, with a fine gable in the centre, and dormers between the gable and turrets, the whole forming a magnificent centre to what is perhaps the most imposing front of any ancient domestic edifice in Scotland.

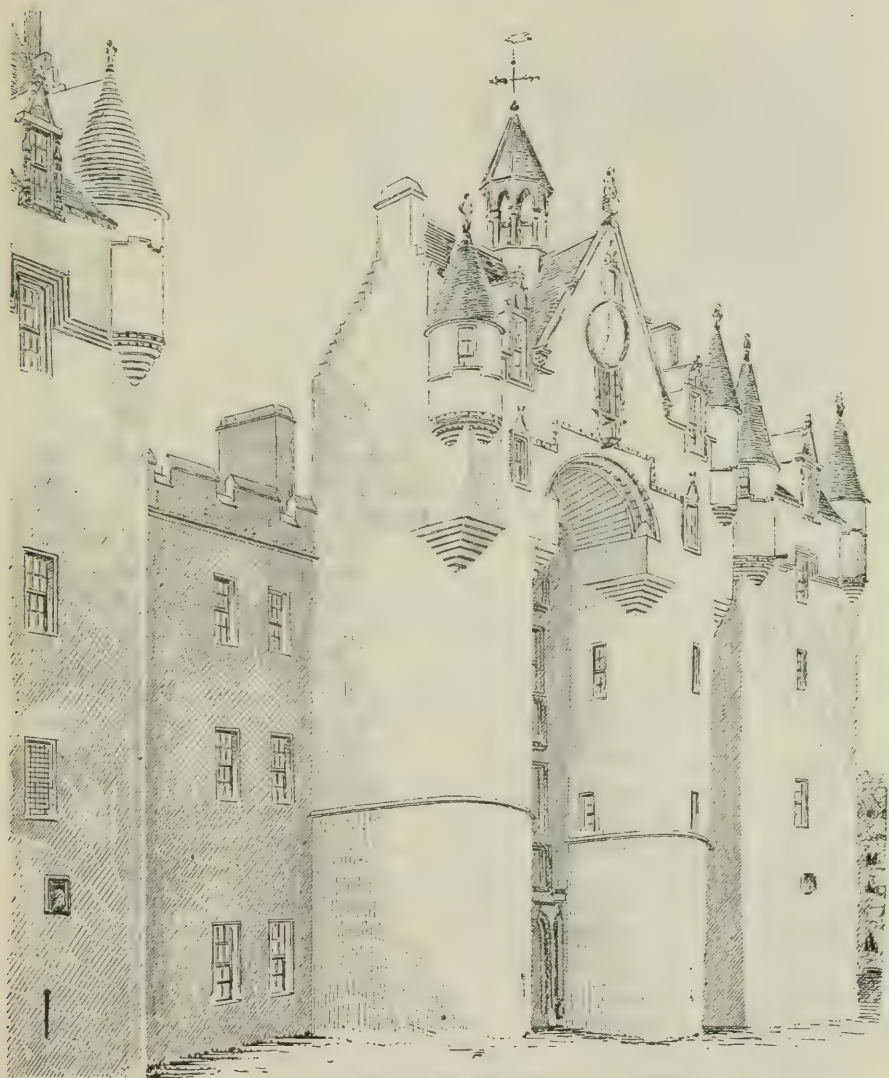


FIG. 798.—Fyvie Castle. View from the South-West.

At the south-east corner stands the Preston Tower, which is the earliest portion of the building, having been begun by Sir Henry Preston

about the year 1400. It consisted of a tower about 24 feet square, with a projecting wing for the staircase, square externally and circular inside.

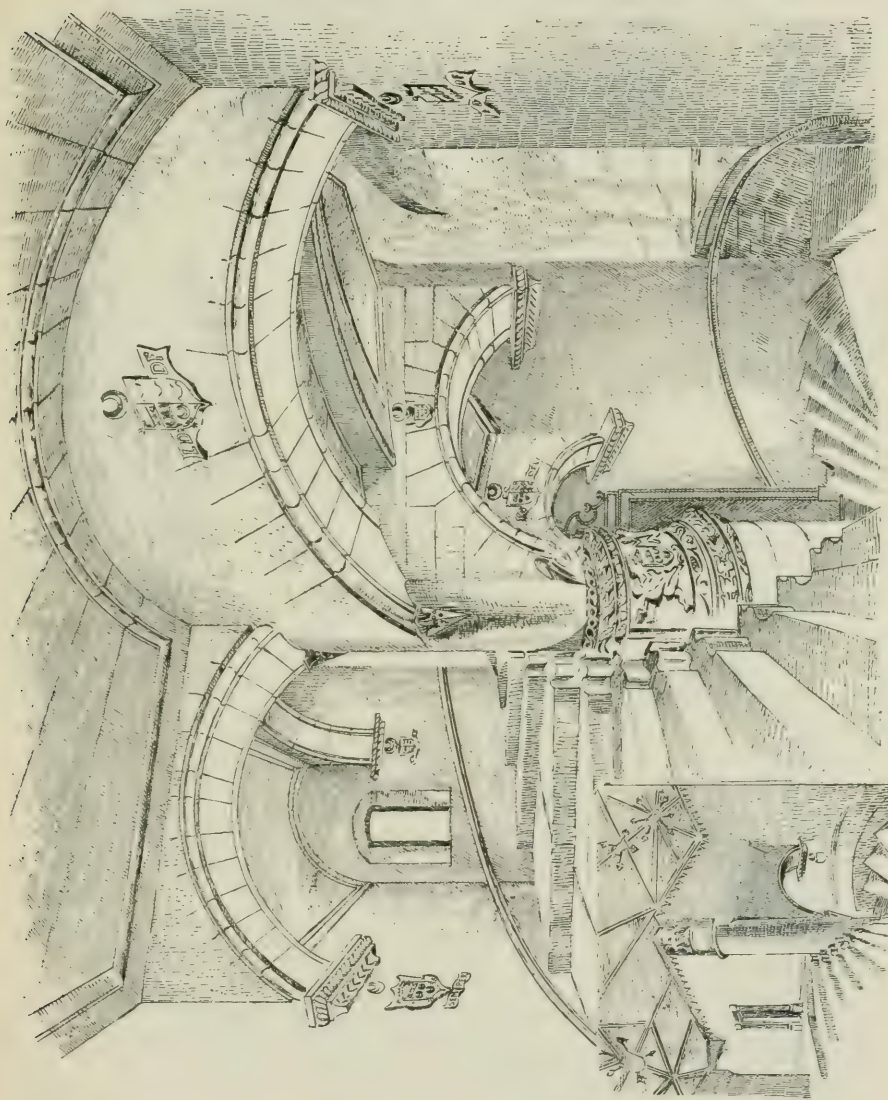
At the south-west corner is the Meldrum Tower, so called after the next proprietors of Fyvie, who possessed the estates from 1440 till 1596. They erected this part, and probably the whole range of the south front between this and the Preston Tower, except the Seton Tower in the centre, just described, which is evidently an addition built on to the front of what may be termed the south curtain. It is however to the Seton family, the successors of the Meldrums, in the person of Alexander Seton, Lord Fyvie and Earl of Dunfermline, that the castle of Fyvie owes its greatest splendour. Besides building the tower above described, which bears his name, he adorned the Preston and Meldrum Towers with their fine turreted and ornamental upper stages, raising the staircase towers, enlarging the windows, and, in short, creating this splendid south front. It is not possible to say how much of the west side, to the north of the tower bearing their name, was built by the Meldrums, but the tower at the extreme north end of the west front was built by the Honourable General Gordon, second son of William, second Earl of Aberdeen, some time about the middle of last century, hence called the Gordon Tower. Although inferior in beauty and richness of detail to the Seton work, as might be expected considering its date, it forms a not inappropriate termination to this side of the castle. The only regret in connection with the Gordon Tower is that its erection necessitated the removal of the chapel, which stood on this site. The low one-story buildings inside the quadrangle (shown by hatched lines on the plan), which form the present entrance and corridor, are of comparatively recent erection.

The original entrance to the courtyard was through the Seton Tower in the south front, guarded by an iron "yett" placed some 8 or 9 feet in from the outer door. Inside the "yett" a door on either hand leads to the guard-rooms, one in each drum tower. The vaulted entrance passage continues to the opposite wall, and from thence a corridor, right and left, runs round the castle, giving access to the various rooms and staircases. There is no entrance to the ground-floor chamber in the Meldrum Tower, which was probably reached through a trap-door down from the floor above, as is so frequently the case in Scottish houses.

The great staircase adjoining the Gordon Tower is a splendid specimen of architectural skill, and, like all the ornamental work at Fyvie, was built by the Earl of Dunfermline. It is a wheel stair occupying a rectangular space which measures 20 feet 4 inches by 18 feet 6 inches, with a massive stone newel, 1 foot 9 inches in diameter. The steps are not generally in single stones. They have a rise of from $5\frac{1}{2}$ inches to 6 inches, while the average width of the treads at the wall is 2 feet 8 inches, and at the newel 3 inches to $3\frac{1}{2}$ inches. Adjoining the newel

the steps have upright mouldings showing their section on the tread—an indication of a late date. The average length of the steps is 8 feet 11 inches.

The construction of the staircase consists of a series of flat arches thrown between the newel and the outer walls, each successive arch, as



View in Staircase.

Fig. 799.—Fyvie Castle.

Top of Staircase.

the stair ascends, being at right angles to and some steps higher than the preceding one (Fig. 799). The square spaces thus formed by these arches are vaulted so as to form the rests for the steps. The undermost

main arches, which are at a less angle than a right angle, spring from a carved capital on the newel, adorned with heraldic devices, the capital

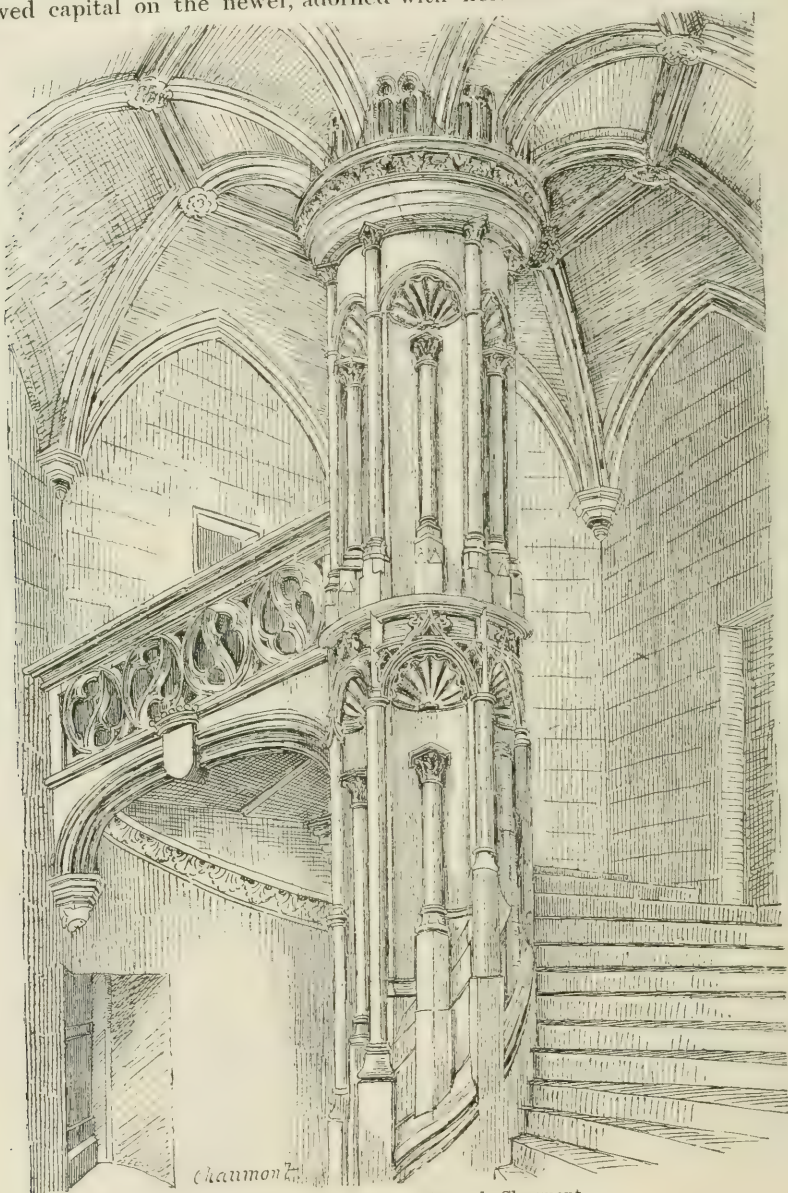


FIG. 800.—Staircase, Château de Chaumont.

stopping upon the steps as they radiate from the newel. Where the other main arches spring from the round newel they have a wedge-shaped

bracket, and on the wall side they rest on moulded imposts, with the Seton crest beneath, and under this a shield charged with the Seton arms and those of the Earl's two wives, Lilius Drummond and Grizel Leslie.

Near the top of the staircase the following inscription carved in oak is inserted in the wall :

ALEXANDER SETON, LORD FYVIE.

DAME GRESSEL LESLIE, LADIE FYVIE. 1603,

the four words composing the Earl's name being separated by crescents and cinquefoils for his Lordship's paternal and maternal descent, and those of his lady's name by buckles, for the Leslies.

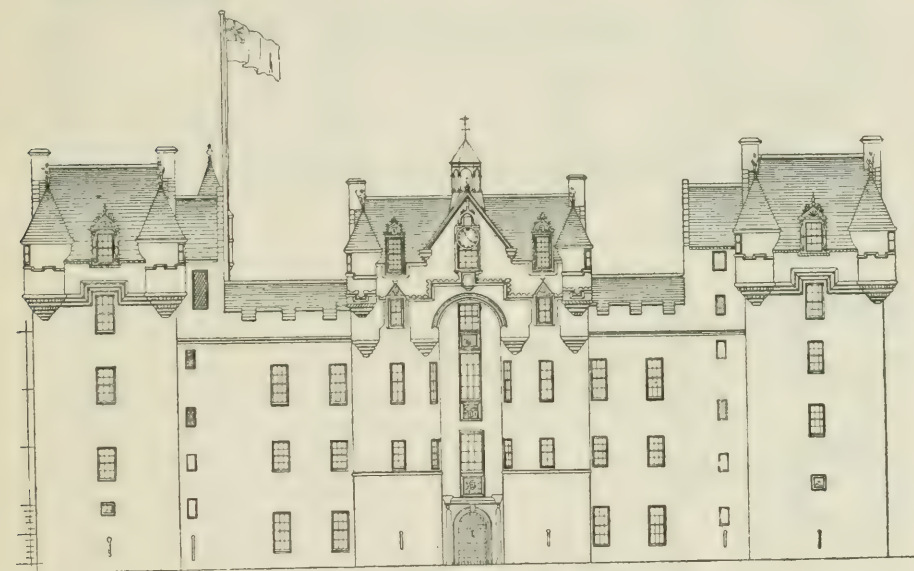


FIG. 801.—Fyvie Castle. South Elevation.

The great staircase terminates at an entresol over the second floor a small room being constructed over one of the quadrants of the staircase in the same position as the "guard-room" at Notland Castle. The newel ends in a kind of carved Gothic finial (see the small sketch in corner of Fig. 799). This and other features of the staircase resemble those at Notland Castle, and are further referred to in the description of that building.

Throughout the staircase there is a profusion of heraldic display, Lord Fyvie having quite a passion for that science.

The charter-room in the Meldrum Tower is finished with wood panelling, and amid other carvings the same taste for heraldry is prominently displayed, as also on some of the fine plaster ceilings which abound throughout the castle.

It has been frequently said that Lord Dunfermline employed a French architect to carry out his work at Fyvie, but no evidence for this has ever been produced beyond the alleged resemblance between Fyvie and the Château de Montsabert on the Loire, to which reference has been made in the Introduction to the Fourth Period. If a French architect designed this building, he must have changed his style very much to suit his Scottish patron, as the architectural style of Fyvie has almost no resemblance to French work. All the details are most decidedly Scottish in their character, and bear a close resemblance to those of nearly all

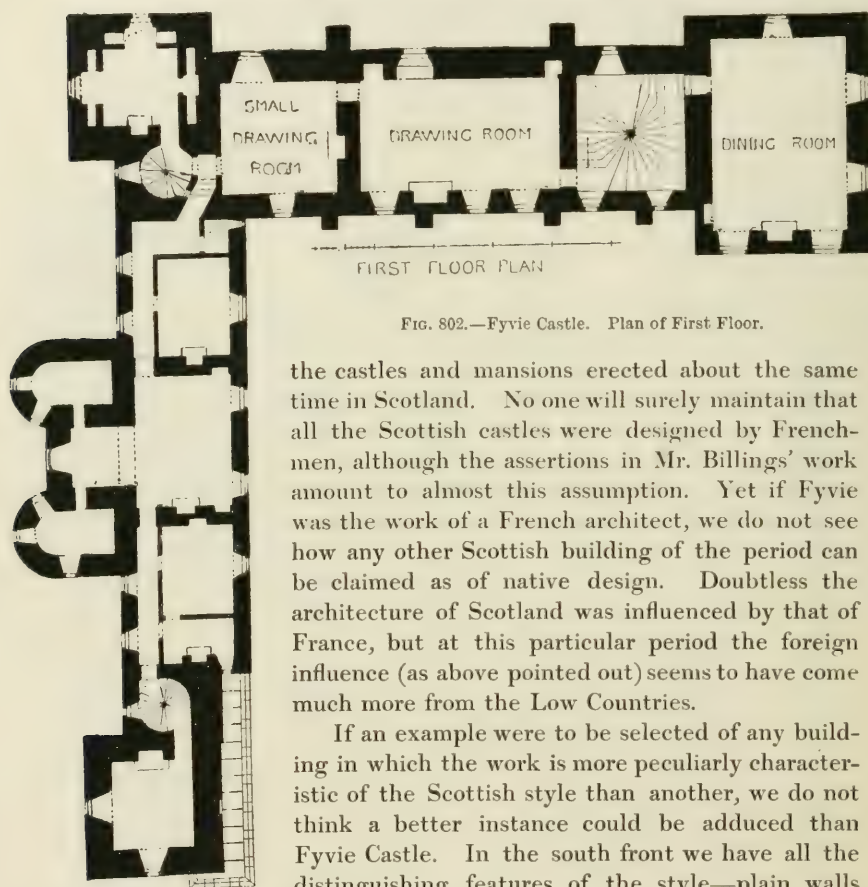


FIG. 802.—Fyvie Castle. Plan of First Floor.

the castles and mansions erected about the same time in Scotland. No one will surely maintain that all the Scottish castles were designed by Frenchmen, although the assertions in Mr. Billings' work amount to almost this assumption. Yet if Fyvie was the work of a French architect, we do not see how any other Scottish building of the period can be claimed as of native design. Doubtless the architecture of Scotland was influenced by that of France, but at this particular period the foreign influence (as above pointed out) seems to have come much more from the Low Countries.

If an example were to be selected of any building in which the work is more peculiarly characteristic of the Scottish style than another, we do not think a better instance could be adduced than Fyvie Castle. In the south front we have all the distinguishing features of the style—plain walls below the parapet and exuberance of enrichment above; corbelling freely used where the central round towers change to the square as well as to support the angle turrets; sharp-roofed turrets perched on every corner; dormer windows raised on the top of the parapet; gables finished with crow-steps, and plain chimney heads; minor details all equally

Scottish, including the small corbel ornaments under the turrets, the cable and billet patterns, and the whole form and application of the mouldings.

The staircase, too, is an admirable example of Scottish work. That the essential difference between this Scottish example and the French work of the corresponding period (when the Renaissance was beginning to influence the old style in either case) may be seen at a glance, we introduce a drawing of the staircase of the Château de Chaumont, on the Loire (Fig. 800). The one is as unmistakably French as the other is palpably Scottish in every feature.

When Fyvie was building, Renaissance ideas were making themselves felt in Scotland. Of this we have an illustration in the design of the south front, in which the great object has been to produce a symmetrical effect (Fig. 801). To obtain this the east and west towers have been operated on so as to make them almost identical in appearance, and thus form balancing masses at each end of the composition, while the double Seton Tower has been erected as the great central feature of the design. This has clearly been done for the sake of effect, because the great entrance, which passes through the Seton Tower, is at a very inconvenient distance from the principal staircase, which no doubt always had a separate entrance door adjoining it for use, the tower entrance being chiefly for show. Nor does the plan of the Seton Tower make a good house internally, as shown on the plan of the first floor (Fig. 802), where it will be observed that the two drum towers are very inconveniently situated as regards the large room from which they enter. The principal rooms are all in the west wing, the main staircase giving access to the hall (now the drawing-room) and to the original drawing-room, which was probably on the floor above it. The present dining-room, as already mentioned, is of more recent construction.

Of the early castle of Fyvie, the "Fyvie Chastel" where Edward I. stayed in his northern invasions in 1296 and subsequent years, nothing now remains. But the tradition of the visits of the great "Hammer of the Scots" still lingers in the locality, and finds a local habitation in one of the rooms of the fifteenth-century Preston Tower which is confidently pointed out as Edward's bedroom.

BALCOMIE CASTLE, FIFESHIRE.

This castle stands about two miles from Crail, in the extreme eastern district of Fife, familiarly known as the "East Neuk," and about a quarter of a mile inland from the sea. It has been a building of great size, and of very considerable richness of detail. Its extent may be judged of from the plans (Fig. 803), in which the parts tinted black show the

ground plan, and the hatched portion shows the first floor of the tower. The castle is now incorporated with a farm-steading and a comparatively modern mansion, lying northwards and eastwards from the tower. The extent of the building, as shown on the plan, is about 130 feet from east to west by 100 feet from north to south, but its ancient dimensions were undoubtedly much greater. The principal part of the building now standing consists of the square tower at the north-west corner (Fig. 804), rising to the height of six stories, and the large square building joined to it at the south-east angle, and having the lofty chimneys shown on the sketch.

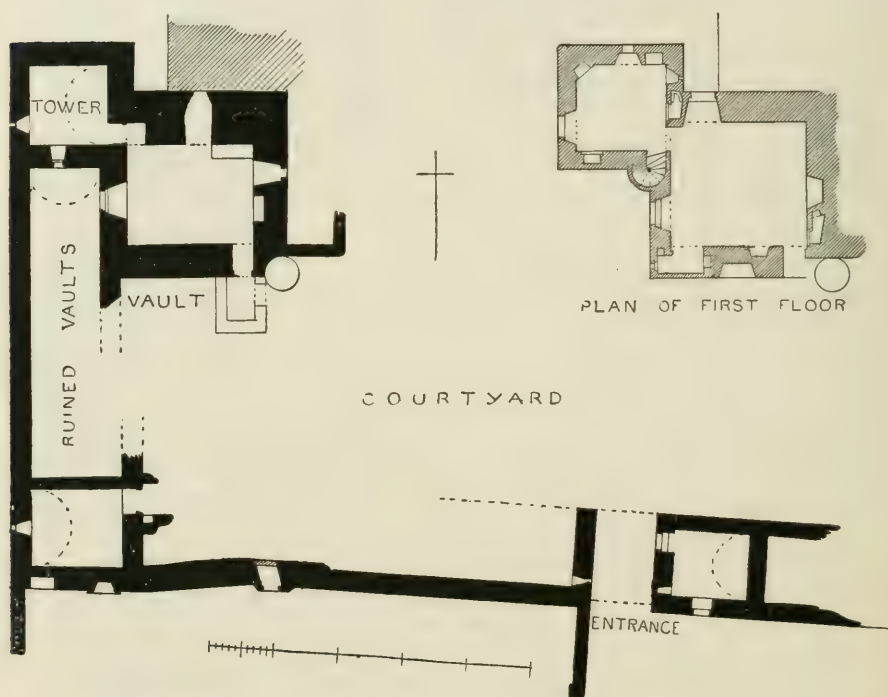


FIG. 803.—Balcomie Castle. Plans.

The vaults are almost entirely destroyed, except the one at the south end. The wall passing this vault, and forming the south boundary of the courtyard, as shown on the plan, exists to a height of 10 or 12 feet, and now forms the rest for the lean-to roof of a cart-shed, as shown on Fig. 805.

The fine arched entrance gateway seen in this sketch has been a loftier structure than it is at present, but even now it is a very striking and beautiful gateway. Three large panels over the arch contain

escutcheons, those in the centre panel being the arms and supporters of the Learmonths of Balcomie, with a motto which seems to read "Solis Feintis," and the date 1660. The panel on the left hand contains the same arms, but, instead of supporters, a wreath round the shield, with the initials of John Learmonth, and on the scroll above the motto SANS FEINTISE. The remaining panel, which is similar to the last, contains the arms and initials of Elizabeth Myreton of Randerston, wife of John Learmonth, with the motto ADVYSED LIE. On the frieze running along the top of the gateway is the inscription—

THE · LORD · BVLD · THE · HOUSE · THEY · LABOVR ·
IN · VAIN · THAT · BVILD · IT.

The dial stone seen in the arch spandril is a frequent feature about this time in most of our old houses. On the east side of the entrance is the vaulted guard-room. Beyond this the old building is now so completely incorporated with the modern farm-steading that it is impossible even to attempt to separate old work from new. The tower and the square building at the north-west angle are in a tolerable state of preservation. The ground floor is vaulted, but all the wooden upper floors are gone. The roof has been renewed, and the tower turrets covered over with a roof at the same slope. The entrance from the courtyard to the first floor was by a stair, of which an indication is seen where the circle is drawn on the plan. From this level the upper floors were served by a narrow wheel stair corbelled out in the re-entering angle. This portion of the castle probably dates from about the end of the sixteenth century. The gateway is in a somewhat later style, and, as we have already seen, is dated 1660. Mary of Guise landed at Balcomie and was entertained there in 1538 ; but it is likely that the

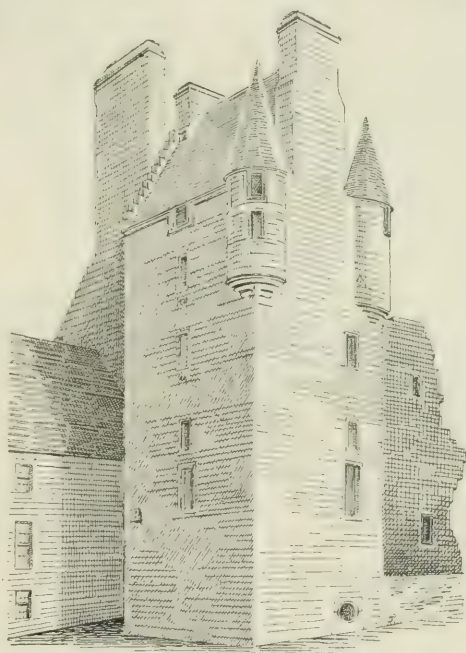


FIG. 804.—Balcomie Castle. View from the North-West.

buildings where she was received were those most unfortunately pulled

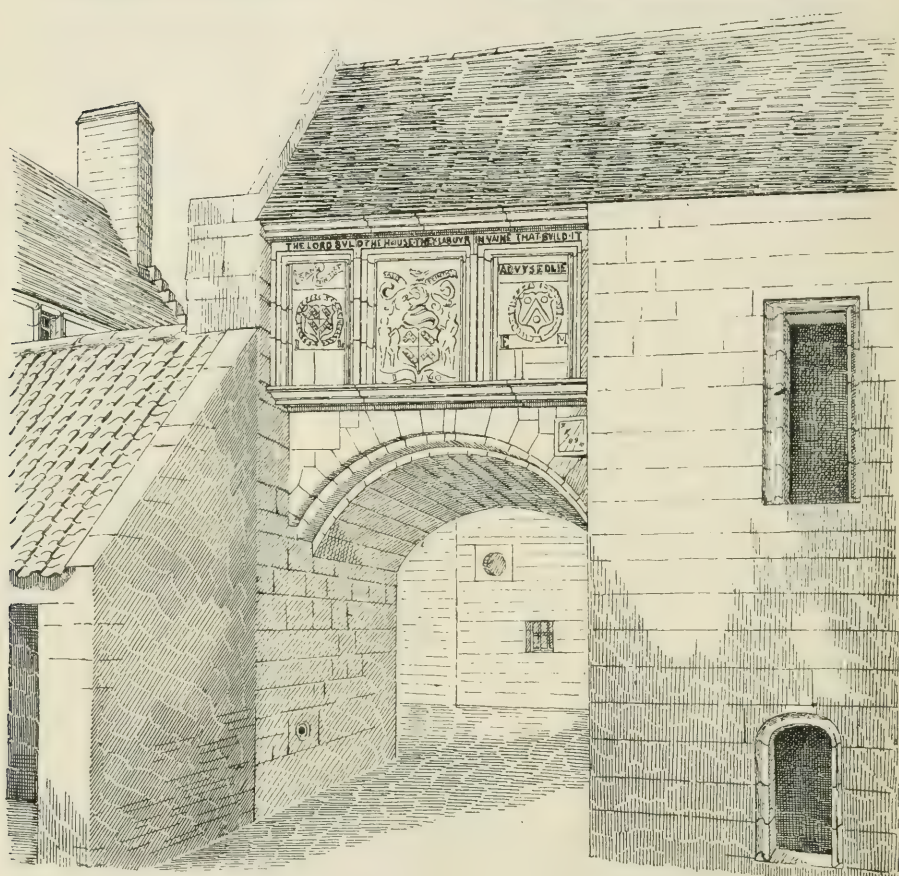


FIG. 805.—Balcomie Castle. View of Entrance Gateway to Courtyard.

down by one of the Earls of Kellie about the beginning of the present century, while the place was in their possession.

STOBHALL, PERTHSHIRE.

This residence is situated on the left bank of the Tay, about eight miles up the river from Perth. It consists of four distinct buildings, occupying the summit and point of a ridge bounded by the Tay on the west, and a deep precipitous glen through which runs a winding burn on the south and east sides. The entrance to the courtyard is by a gateway (Fig. 806) at the north-west angle, with a passage or “pend”

under what is called the "Dowery House." This house and two other buildings form an irregular courtyard, while the fourth building is situated on lower ground behind them to the east. The whole are connected by modern walls, occupying in all probability the site of older walls.

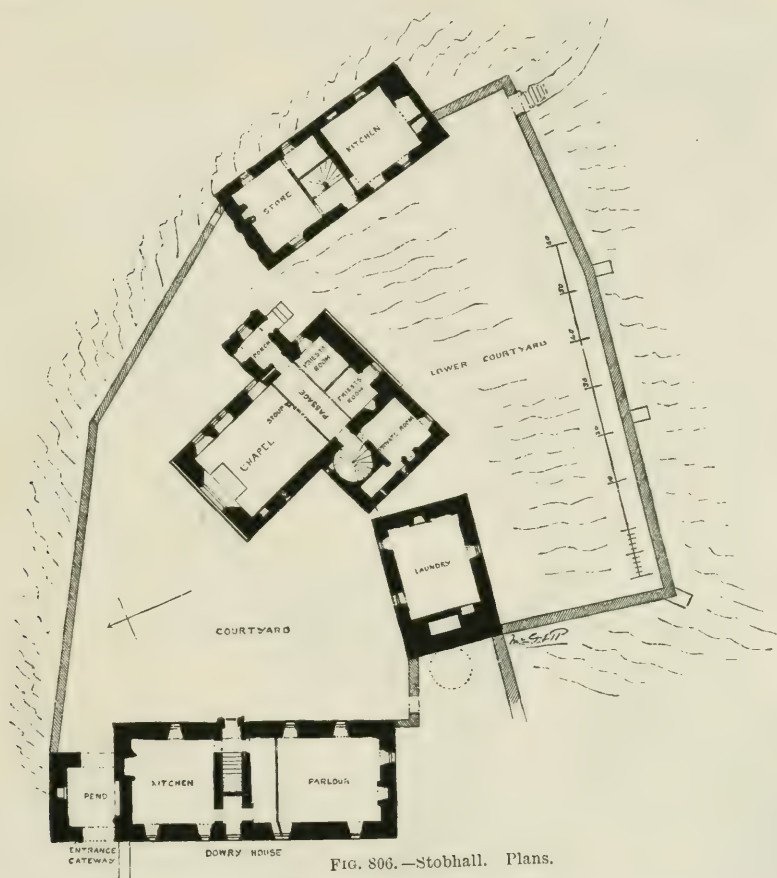


FIG. 806.—Stobhall. Plans.

The principal and oldest building of the group is that containing the chapel, bearing date 1578 in four places. It is in perfect preservation, and contains many points of interest. The entrance is protected by an outside porch with two doors, one on each side, within which there is an inner door in the main wall strongly guarded with a sliding bar. Beyond this is a passage with wooden partitions on either side, having the priests' rooms on the one hand and the chapel on the other. At the end of the passage another door gives access to a private room and to a turnpike staircase leading up to the floors above, and down to what

are called the dungeons. The latter are confined to the space beneath the priests' rooms, private room, and passage, there being no under floor beneath the chapel (Fig. 807). The basement floor is not vaulted as is usual, and it may be remarked that there is no vaulted apartment throughout the whole of the buildings, which is rather an uncommon circumstance, and is a sign of late work.

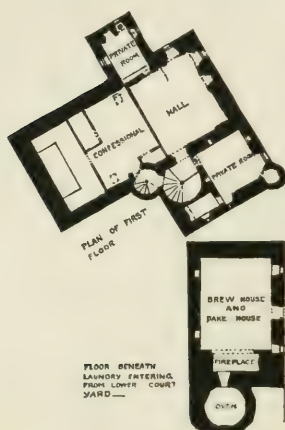


FIG. 807.—Stobhall. Plans.

The chapel is 22 feet 1 inch long by 17 feet wide. It is lighted by three windows on the eastern side, and had a small window on the opposite side, which is now built up. There is also a two-light window in the gable, the plate tracery of which has been repaired (Fig. 808). At the side of the chapel door is a stone stoup 8 inches square and 3 feet high (Fig. 809); and in the western side wall is an ambry with a fine door. The stone altar is in position, and is 6 feet $10\frac{1}{2}$ inches long by 3 feet 6 inches wide, and 2 feet $7\frac{1}{2}$ inches high. These details are shown on Figs. 810 and 811. The stone altar is certainly a most remarkable feature to find in an ancient chapel in this country, and there can be no doubt but that the

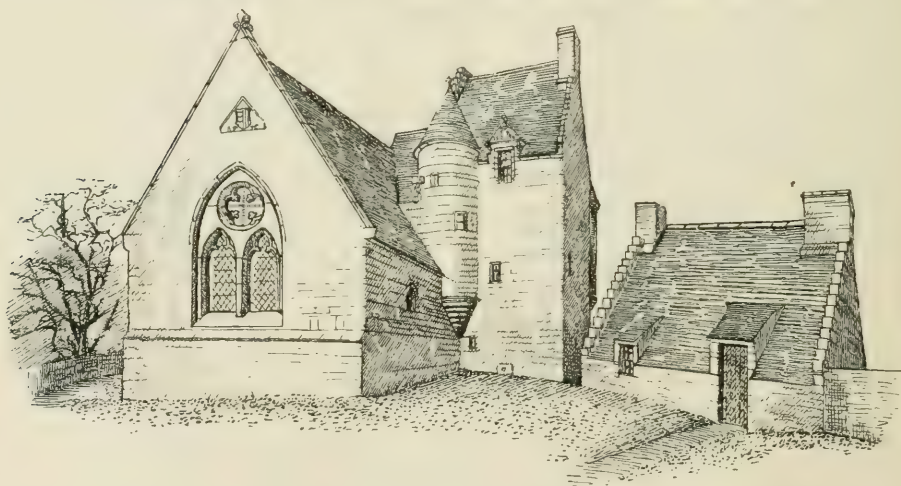


FIG. 808.—Stobhall. Exterior of Chapel.

stone slab forming the altar-top and the pavement floor are old. It is quite possible that the supports of the altar are restorations. It is difficult to comprehend how this relic of the old religion should have survived in Scotland during the last two centuries.

The painted ceiling of the chapel is most interesting, and beautifully executed (Fig. 810). Formerly it cut across the top of the gable window, but has been altered so as to allow the complete window to be visible in the manner shown by the interior view, and the panels taken out have been

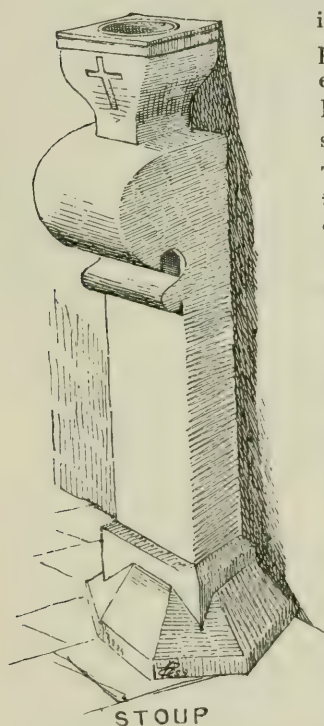


FIG. 809.—Stobhall.

fixed against the opposite wall. The ceiling is divided by four cross beams into five compartments. These compartments contain each two subjects of figures on horseback. Beginning at the end next the door the subjects represented are—"REX MAURITANÆ" (mounted on an elephant, and having three Indian attendants), "PRESTER JOHN," "REX HUNGARIÆ," "IMPRATOR TVREARY," "REX SVEVIÆ," "REX HISPANIÆ," "REX MAGNÆ BRITANNIÆ," "REX POLONIÆ," "IMPERATOR GERMANIÆ," "REX GALLIÆ," and the Drummond arms, with the motto "GANG WARILY."

Besides the above each compartment comprises three floriated ornamental panels, and a panel at each end containing a painting of an animal.

The ground of the ceiling is white. The kings, horses, and figures are painted in natural colours, the horses being black, brown, and grey. The panels have yellow borders separated by dark lines. The three ornamental panels in each compartment have a green centre, with leaves, roses, etc., outlined in a reddish chocolate colour. The sides of the beams have mostly green grounds, and white stencilled ornaments. The bed moulding is coloured with blue and dull red ornaments alternately. In a compartment beneath is painted a row of caltraps (or cheval-traps)—spiked balls, which were thrown on the ground for defence against cavalry, with the appropriate motto "Gang warily."

Ascending the staircase we reach the hall (see Plan of First Floor), a small room, 17 feet 1 inch by 15 feet 2 inches, with a fireplace elaborately covered with rude carving (Fig. 812), quite in the style of what is to be found in country churchyards on tombstones of the sixteenth and seventeenth centuries, in the centre of which are the Drummond arms, with supporters and motto. Entering off the hall there is a small room over the porch, and another room off the stair landing with a circular corbelled turret on the outer angle. Adjoining the main staircase a small

turret staircase is corbelled out, leading first to the confessional over the chapel and then to an attic, the dormer of which is seen in the sketch (Fig. 808). The confessional (Fig. 814) is contained in the

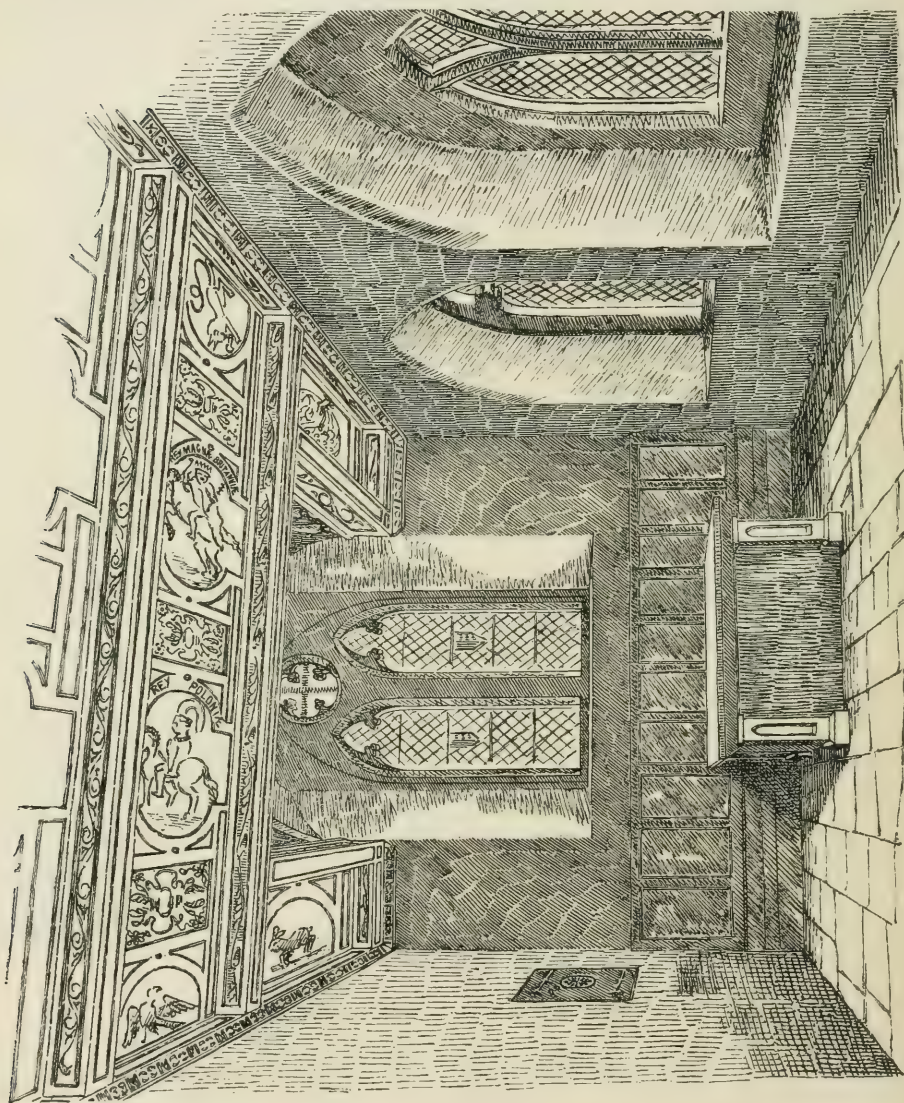


FIG. 810.—Stobhall. Interior of Chapel.

chapel roof, and is constructed entirely of wood; the tracered opening for speaking through is cut out of the solid plank, and is 12 inches wide by 8 inches high.

The Dowery House on the west side of the courtyard bears the date 1671, and is a fair specimen of the plain unpretending architecture of

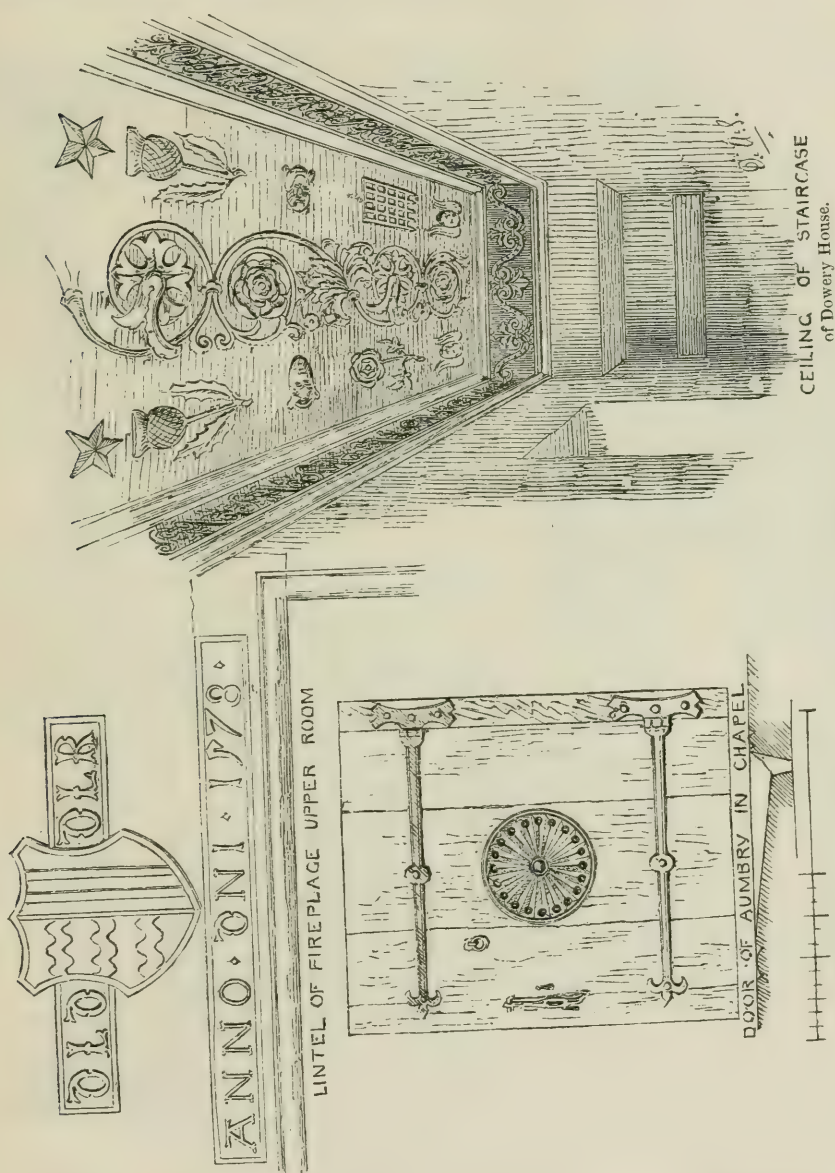


FIG. 811.—Stobhall. Details.

that period (Fig. 816), when Renaissance and Gothic forms are so curiously blended. This mixture of styles is seen in the quaint entrance gateway

(Fig. 816), with its classic caps separating the earlier mouldings of the jambs and arch. The shallow entrance porch of the Dowery House is

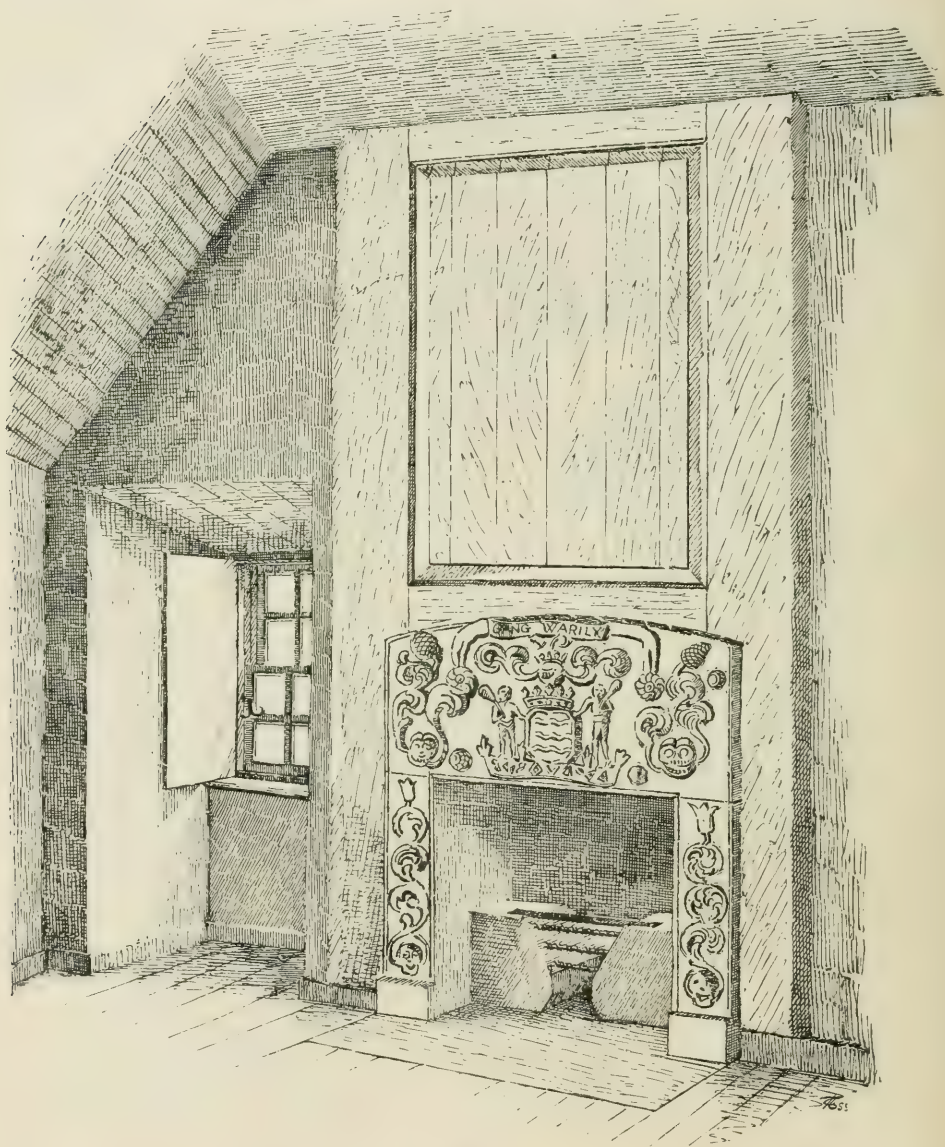


FIG. 812.—Stobhall. View in Hall.

interesting as an early example of a feature now considered essential in modern country houses. The plan shows the arrangement of the house,

which was a common one at this period, viz., on the ground floor a central entrance doorway, with a straight stair opposite it to the first floor, a

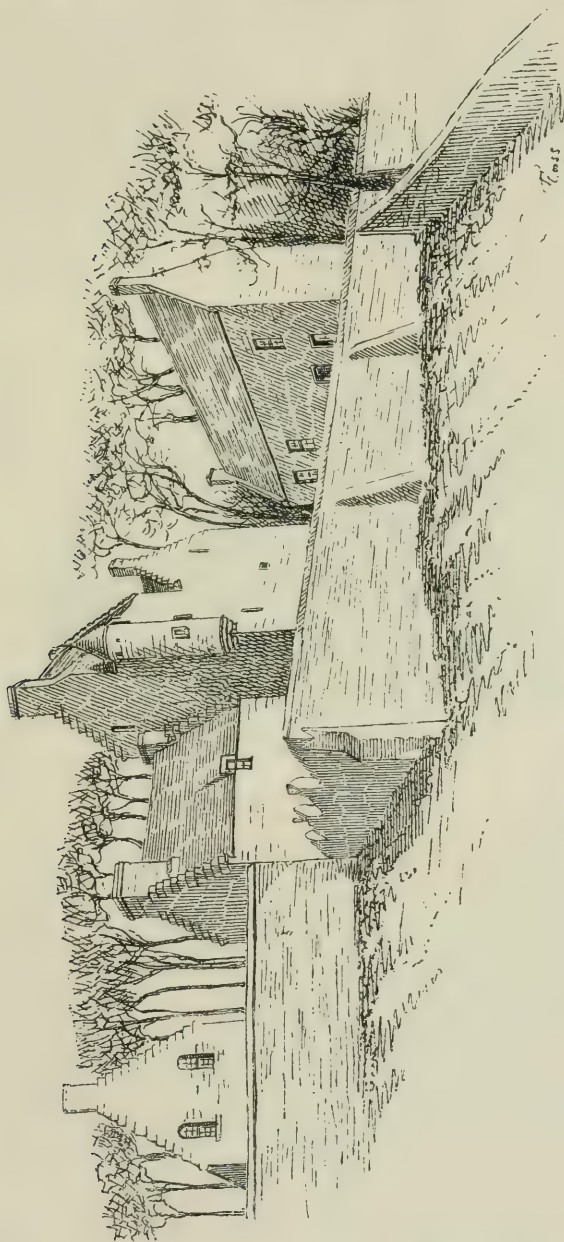


FIG. 813.—Stobhall. View from Lower Courtyard.

kitchen on one hand, and a dining-room or parlour on the other, with

bedrooms up-stairs. An extra room is gained over the entrance passage or pend by rising a few steps. Some of the rooms contain their original furniture and fittings. The straight stair is a sure sign of modern innovation, and the style of the plaster ceiling (Fig. 811) shows its late date. Besides classic scrolls, it contains the thistle, rose, and portcullis appertaining to the Royal arms after the accession of James vi. to the throne of England. It may, however, be mentioned (as stated by Nisbet) that "the portcullis has been a device used by our kings since King James i. of that name in Scotland," "since the marriage of that king with Jane Beaufort, eldest daughter of John, Earl of Somerset," and its use here may have reference to the connection of the Drummonds with the Royal family.

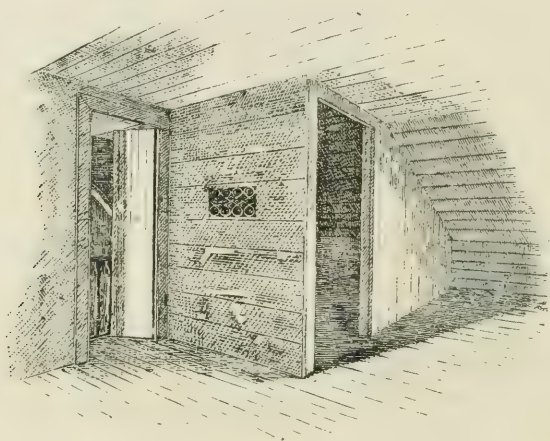


FIG. 814.—Stobhall. Confessional.

The laundry forms a separate building, and, as seen from the courtyard, with the group of the chapel and turreted house (Fig. 808) has a most quaint appearance, with its low side walls only 3 or 4 feet in height, and its lofty roof seeming to rise almost from the ground. Beneath the laundry, and entering from the lower court, are the brew-house and bakehouse, with wide fireplace and oven. There is still another building to the south-east of the chapel, which bears the date 1781. It is shown on Fig. 813, being the building on the right, and is perfectly plain, having no architectural pretensions whatever; but it undoubtedly occupies the site of an older building, some of the masonry of which is still preserved in the lower part of the walls. Down at the river-side there is a boat-house dated 1736.

The barony of Stobhall was granted by King Robert i. to Sir Malcolm Drummond after the battle of Bannockburn. His grandson, Sir John Drummond, married Mary, daughter and heiress of Sir William de

Montifix, in 1360, and their daughter, Annabella Drummond, as the Queen of Robert III., has made Stobhall memorable as one of the ancestral homes of our Scottish and British Sovereigns.

In 1488 the Drummonds, although still continuing proprietors of Stobhall, removed to Strathearn, twenty miles away, where they built Drummond Castle, which ultimately became their chief residence. It is needless to observe that there are now no buildings at Stobhall belonging to the above early period, unless it may be the masonry of the lower part of the walls of the latest buildings at the south-east angle already referred to. Local writers have not hesitated to claim for the chapel building an antiquity reaching to the thirteenth and fourteenth centuries, and to say that the dates on the walls refer to the time when

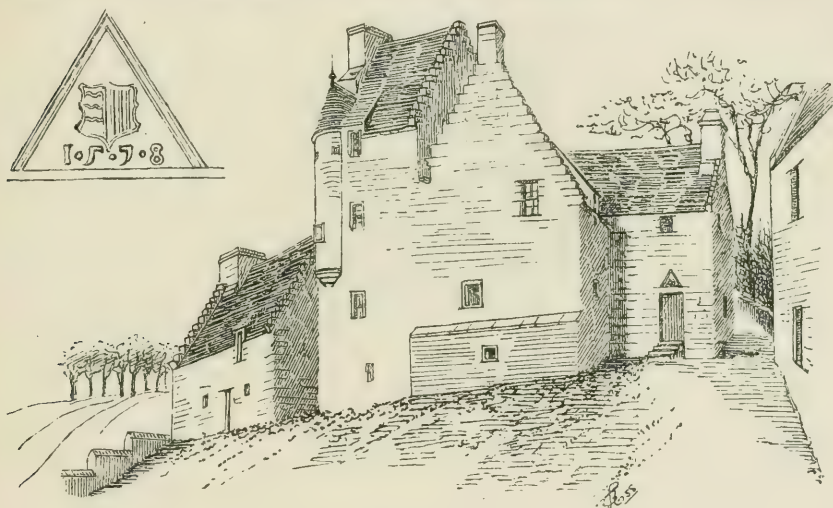


FIG. 815.—Stobhall. View of Main Building from the South-East.

repairs or transformations took place. It is scarcely necessary to refute such statements, as the merest tiro in architectural knowledge will see from the style of the building that such a view cannot possibly be correct, and that there is no room to doubt but that the dates on the walls are the dates of the erection. We have already referred to evidence of an earlier castle, and there can be no question but that such a building existed. Queen Annabella's father is designated in a charter by Robert III. as of Stobhall, which may be taken to imply a residence, and this is further confirmed by a verse in the beautiful poem "Tayis Bank," written (in the opinion of the late David Laing) nearly a century before the earliest of the present buildings—

"Joy was within and joy without,
Vnder that wlonkest waw,
Quhair Tay run down with stremis stout
Full strecht under Stobschaw,"—

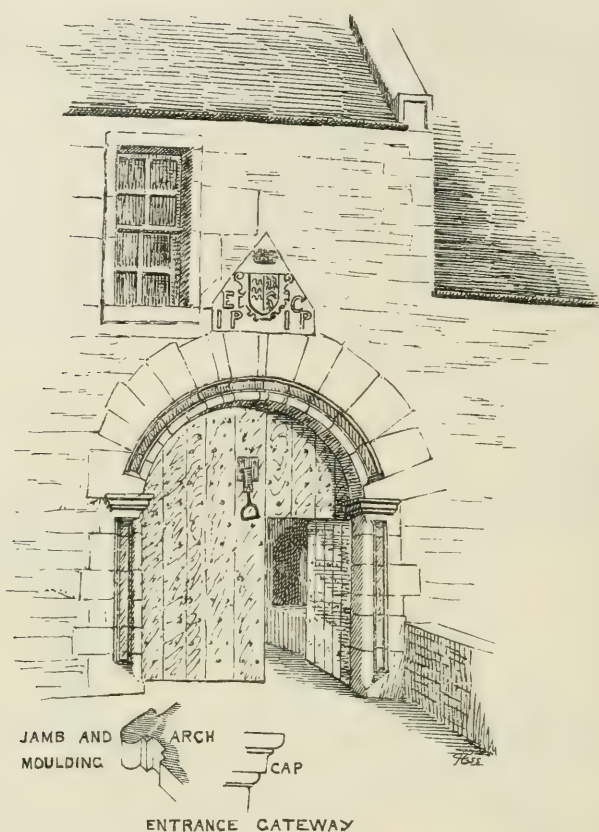


FIG. 816.—Stobhall. Dowery House and Entrance Gateway from the Courtyard.

the “wlonkest waw” of the ballad bearing indubitable evidence to the long vanished joyous and sprightly walls of Stobhall.

The chapel and buildings attached seem to have been built by David, second Lord Drummond, who succeeded to the estates about 1520. He was twice married—first, to Margaret, daughter of Alexander, Duke of Albany, and granddaughter of King James II.; and second, about the year 1559, to Liliass, daughter of Lord Ruthven and Jean Haliburton of the Dirleton family. On the lintel of the fireplace in the upper room of the Dowery House are cut the initials D. L. D. (David, Lord Drummond) and D. L. R. (Dame Liliass Ruthven), with their arms between, having the date 1578 beneath (Fig. 811). The same arms and date again occur over the north gable of the chapel (Fig. 808), and again over the south porch (Fig. 815).

The Dowery House was evidently built by John, second Earl of Perth. He succeeded to the estates about 1612, and married Lady Jane Ker, eldest daughter of the Earl of Roxburgh. She died young, after about ten years of married life, while her husband survived her in widowed solitude for forty years. Over the entrance the initials occur of Earl John Perth and Countess Jane Perth (Fig. 816), with their arms between, surmounted by a coronet. A date (1671) occurs on another part of this building. Now, as Earl John died in 1662, the Dowery House may not have been entirely completed at one time. The second Earl was created Duke of Perth by James VII., at St. Germain's in 1695, and the Dowery House was probably finished by him. The boat-house, which is the next in order of the buildings, was evidently built by James, the third Duke. He was wounded at Culloden, and died during his passage to France on board a French frigate. Fourteen years afterwards, or in 1760, the Perth branch of the family ended, when a second cousin of the Lundin family succeeded and assumed the title of Earl of Perth, and erected the building towards the south-east on the site of the old walls already referred to.

Stobhall, although no longer used as a residence, except for a gardener or caretaker, is kept in perfect order. Its excellent preservation forms quite a contrast to the neglectful apathy with which many specimens of our ancient architecture are regarded.

MUCHALLS HOUSE, KINCARDINESHIRE.

This is a well-preserved specimen of the Scottish mansion of the beginning of the seventeenth century. It is pleasantly situated on a rising ground not far from the Muchalls Station of the Aberdeen Railway, and is surrounded with fine old trees and gardens in terraces, commanding an extensive view towards the sea. The history of the building is recorded on a tablet in the wall as follows:—“This work on the East and North

be A^r Burnet of Leyis, 1619, ended be Sir Thomas Burnet of Leyis his sonne, 1627." It is designed on the plan of buildings surrounding a courtyard (Fig. 817), the north, east, and part of the west sides of the square being occupied with the house, and the remaining side enclosed with a wall.

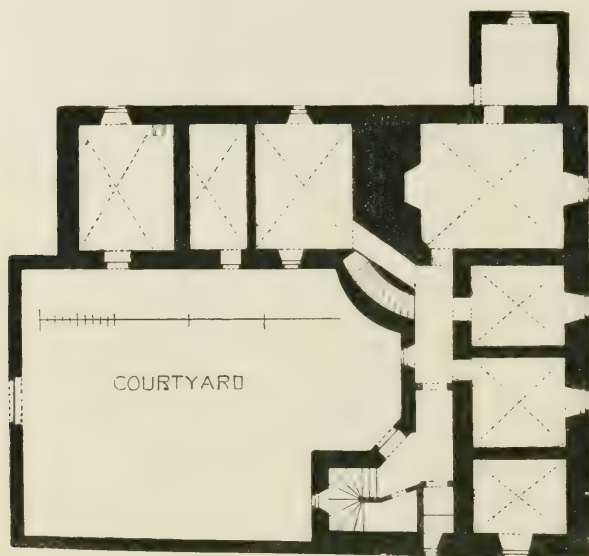


FIG. 817.—Muchalls House. Plan.

The ground floor is vaulted with plain groined vaults, which at this time were sometimes used instead of the barrel vaults hitherto employed in the basements. At the north-east angle is the kitchen; and the usual cellars, having originally small loopholes, occupied the remainder, but have now been a good deal altered.

The first floor contains the hall and a smaller room or withdrawing-room, the ceilings of which are ornamented with ribbed plaster-work, the panels being filled in with the heads of Roman emperors, Classic heroes, and Scripture characters. The fireplaces have fine mantelpieces, with panels above containing coats-of-arms, etc.

Mr. Billings maintains that, because the figures in ceilings of this and other Scottish castles and houses are not those of national heroes, but of foreigners, therefore they must have been executed by foreign workmen. But this theory is quite untenable. The figures used are those which invariably accompanied the revival of Classic Architecture everywhere. In France, Germany, and England, the same heads of Roman emperors and Classic and Scripture characters prevail, to the exclusion of native worthies. Although the architecture at Muchalls is, externally, entirely Scottish (Fig. 818), the details of the internal decorations used here,

as elsewhere at this period, are of a Renaissance character, and the Classic figures and mottoes introduced are simply part of the revival of that style. It might as well be maintained that the Renaissance Architecture of France and Germany was executed by foreigners as that of Scotland was. The whole design of Muchalls and other Scottish houses of this date, both in plan and in the leading features of the elevations, is purely Scottish, and undoubtedly the work of Scottish architects. The slow and gradual introduction of the Renaissance style, first in the internal details and decorations, and afterwards in the external ornaments and mouldings, indicates that it was of native growth.



FIG. 818.—Muchalls House. View from the South-East.

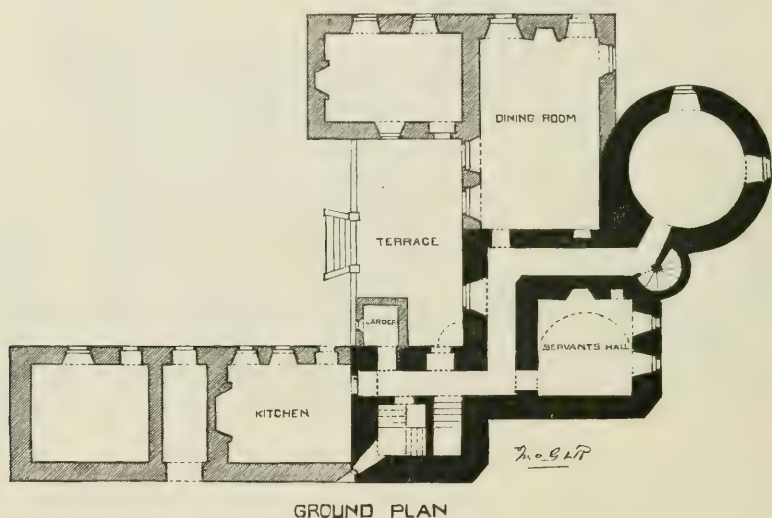
The same influence which led to the rise and gradual spreading of Renaissance in other countries was evidently at work in this country, and the very timid and cautious manner in which it was introduced shows that it was not the work of foreigners who introduced it ready-made, but of native artists gradually feeling their way.

The wall enclosing the courtyard is interesting, as few specimens of such erections remain. It was ornamented rather than fortified with crenellated open bartisans, with a parapet between, also no doubt crenellated. There would also probably be a parapet walk behind, but these features have been partly altered, and a plain parapet substituted.

The triple shot-holes on each side of the gateway are of the form common about this date, as at Tolquhan, etc.

MIDMAR CASTLE, ABERDEENSHIRE.

Of this picturesque specimen of the Northern Scottish style of the seventeenth century, there would appear to be almost no history preserved. It is situated in a sequestered glen, and in a region remote from railways, on the northern slope of the Hill of Fare, and about half way between the valleys of the Dee and the Don. Midmar has changed hands frequently, and has borne different titles, having been called "originally Midmar, next Ballogie, then Grantsfield, and now it is Midmar again." The building has been a good deal added to and altered, but the main features of the original design are quite discernible. It has originally been built on the Keep plan, with diagonally opposite towers, that on the south-east being circular, and that on the north-west square. Various additions have from time to time been made to the original plan, forming an open courtyard to the north (Fig. 819).



GROUND PLAN

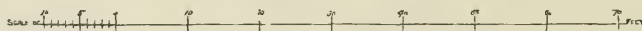


FIG. 819.—Midmar Castle. Sketch Plan.

The round tower has had some modern additions added to it on the south which are omitted in the view. It is six stories in height, and has a turret stair in the angle, to which it is united by some picturesque corbelling (Fig. 820).

The square tower is finished with a gabled roof and round angle turrets which have the broken or chequered corbel course and the cable ornament so common during the Fourth Period of Scottish Architecture (Fig. 821). This tower has also a stair turret in the angle,

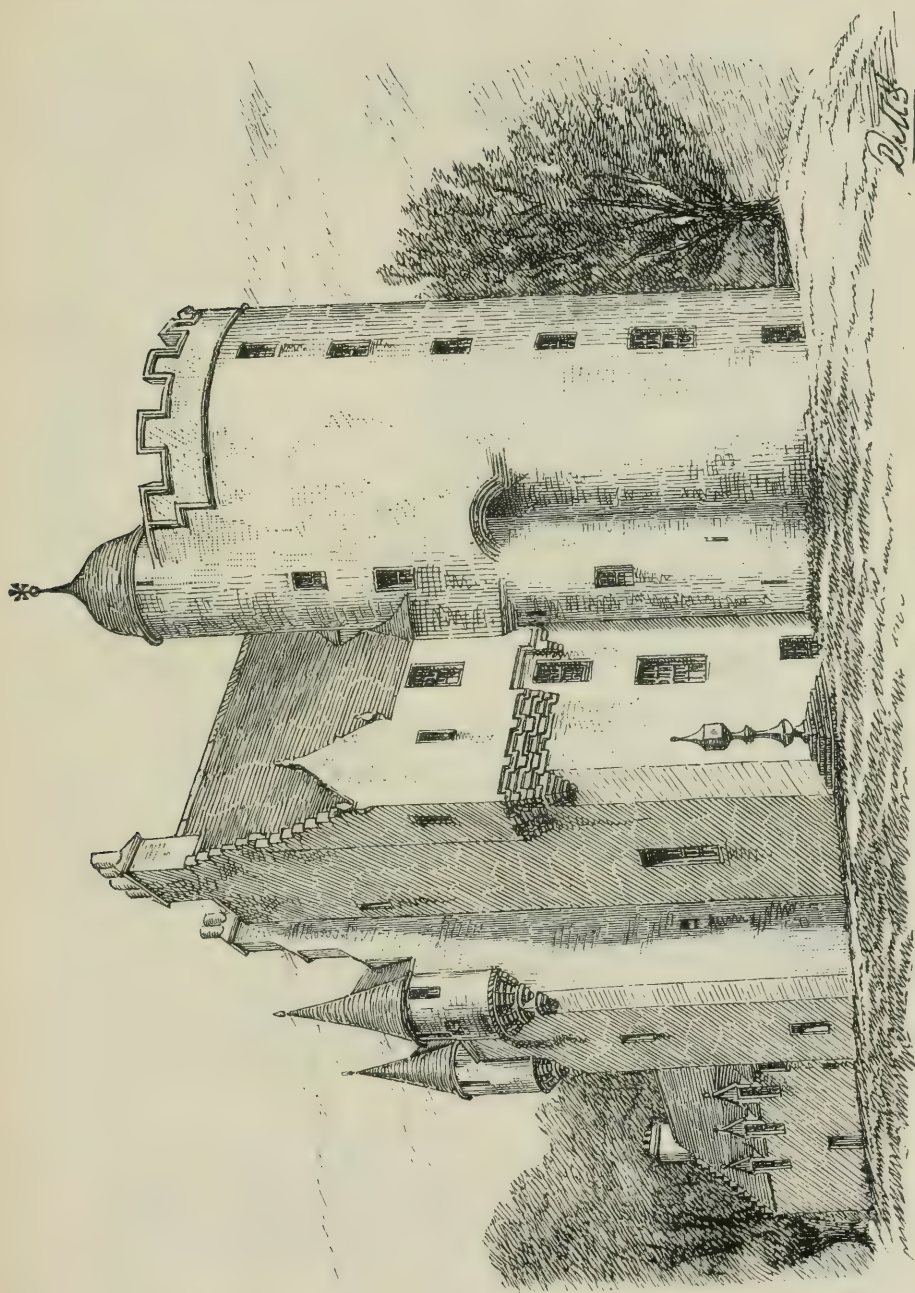


FIG. 820.—Midmar Castle. View from the South-West.

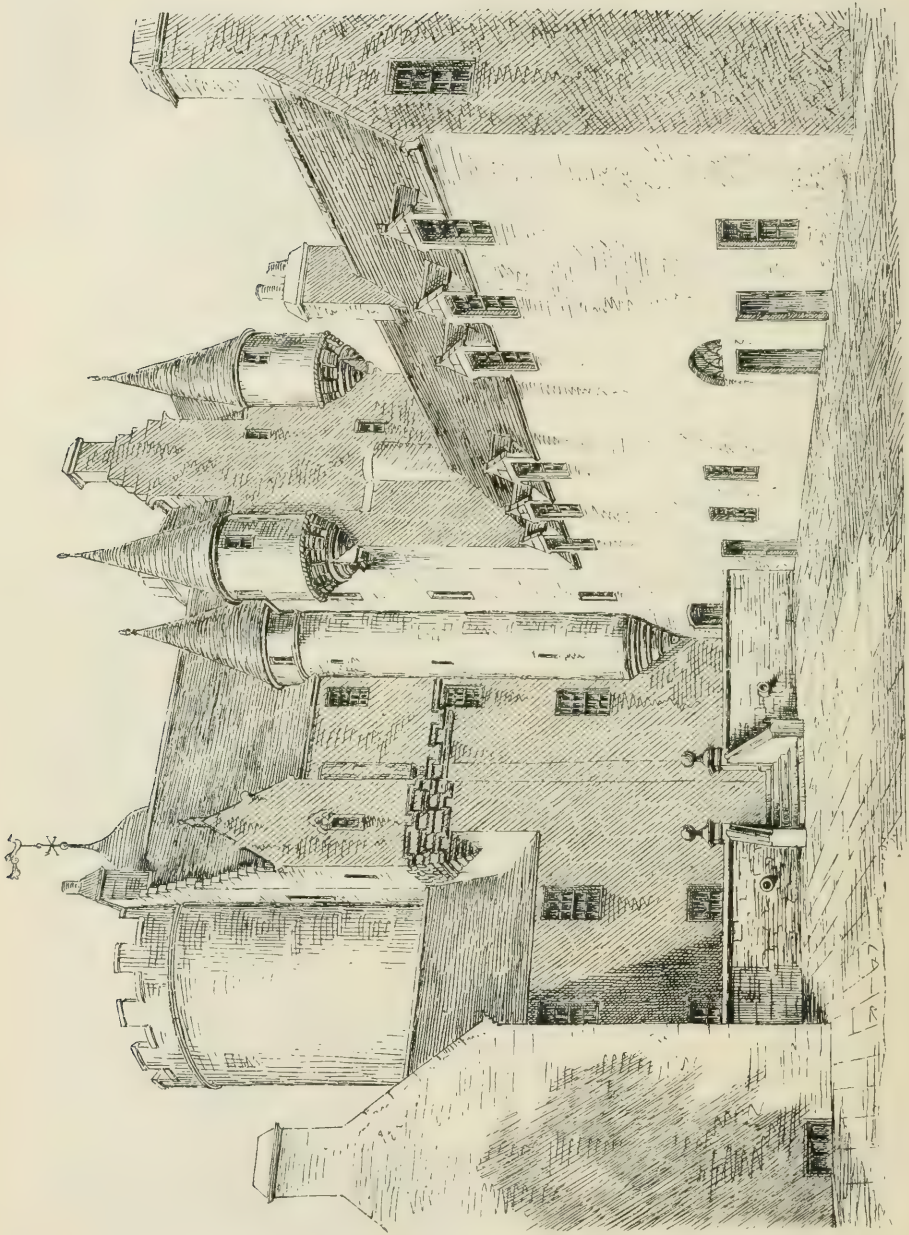


FIG. 821.—Midmar Castle. View from the North-East.

which, as is usual in buildings of this type, springs from corbelling near the ground, the stair to the first floor being a wide square stair,—an arrangement very common in late examples. The angle turrets reduce the gable to a mere fragment. The turrets on the main building are somewhat peculiar. They have a profusion of the label-formed corbels so characteristic of Northern work, and they are, contrary to the usual custom, roofed in with a gable instead of the ordinary conical roof. There are thus in this building several examples of the struggle after variety which took place towards the end of the Style.

The outbuildings on the west, containing the kitchen and stable offices, and the dining-room on the east, as well as the terrace leading to the entrance door, are later additions.

The interior of the house preserves many of its original features. The rooms open through one another, without corridors or passages. The walls are panelled and moulded in wood, and the plaster ceilings are ornamented with ribs and devices.

Although quite antique in style and arrangements, it is now occupied as a comfortable mansion, and gives an excellent idea of what such houses were like in the days of James VI.

ROWALLAN CASTLE, AYRSHIRE.

Rowallan is situated about three miles north-east from Kilmarnock. It has been a delightful mansion-house, having a very pleasant situation

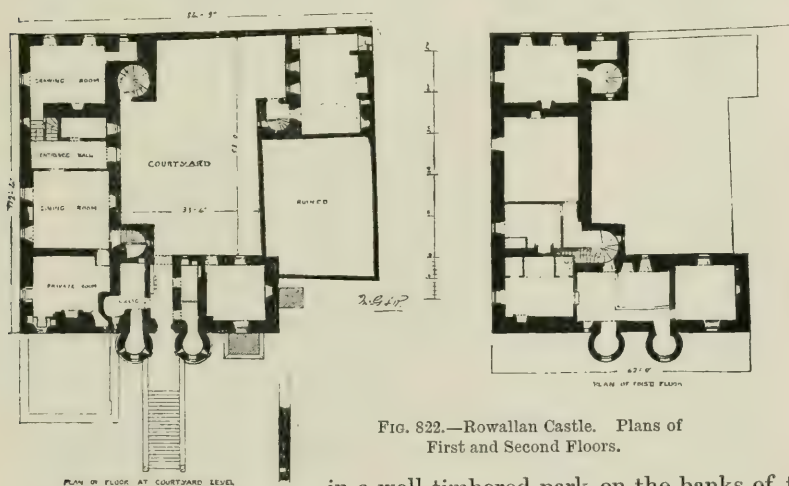


FIG. 322.—Rowallan Castle. Plans of First and Second Floors.

in a well-timbered park on the banks of the Carmel, a clear flowing stream which is here increased by the waters of a small burn. The approach is by a bridge across each

stream. These bridges are old, and seem to have had gates or provision of some kind for defence.

The house is a fine specimen of the Scottish mansion of the sixteenth and seventeenth centuries, and, although quite national in its characteristics, there are some things about its design, or rather absent from it,

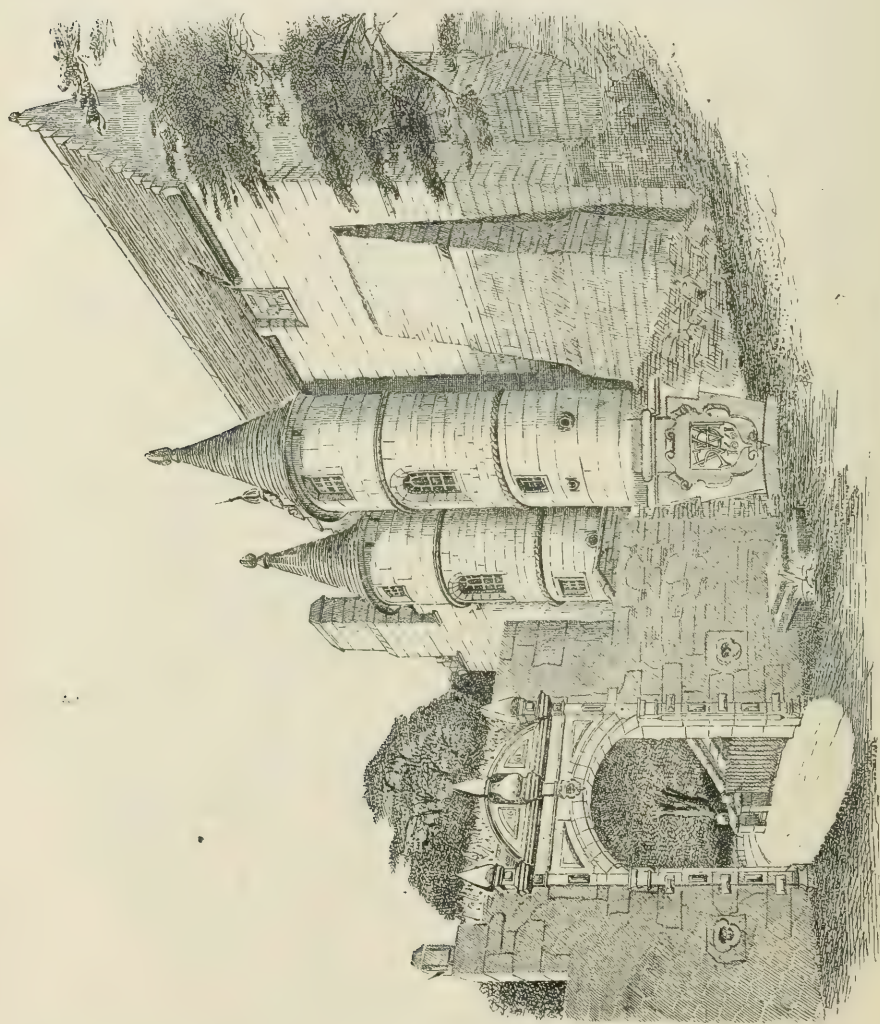


FIG. 823.—Rowallan Castle. View from the South-East.

which mark it off from others of its class. It has little or nothing of the turreting so frequent in projecting and recessed angles, nothing of the overhanging effects produced by corbelling, so common at this

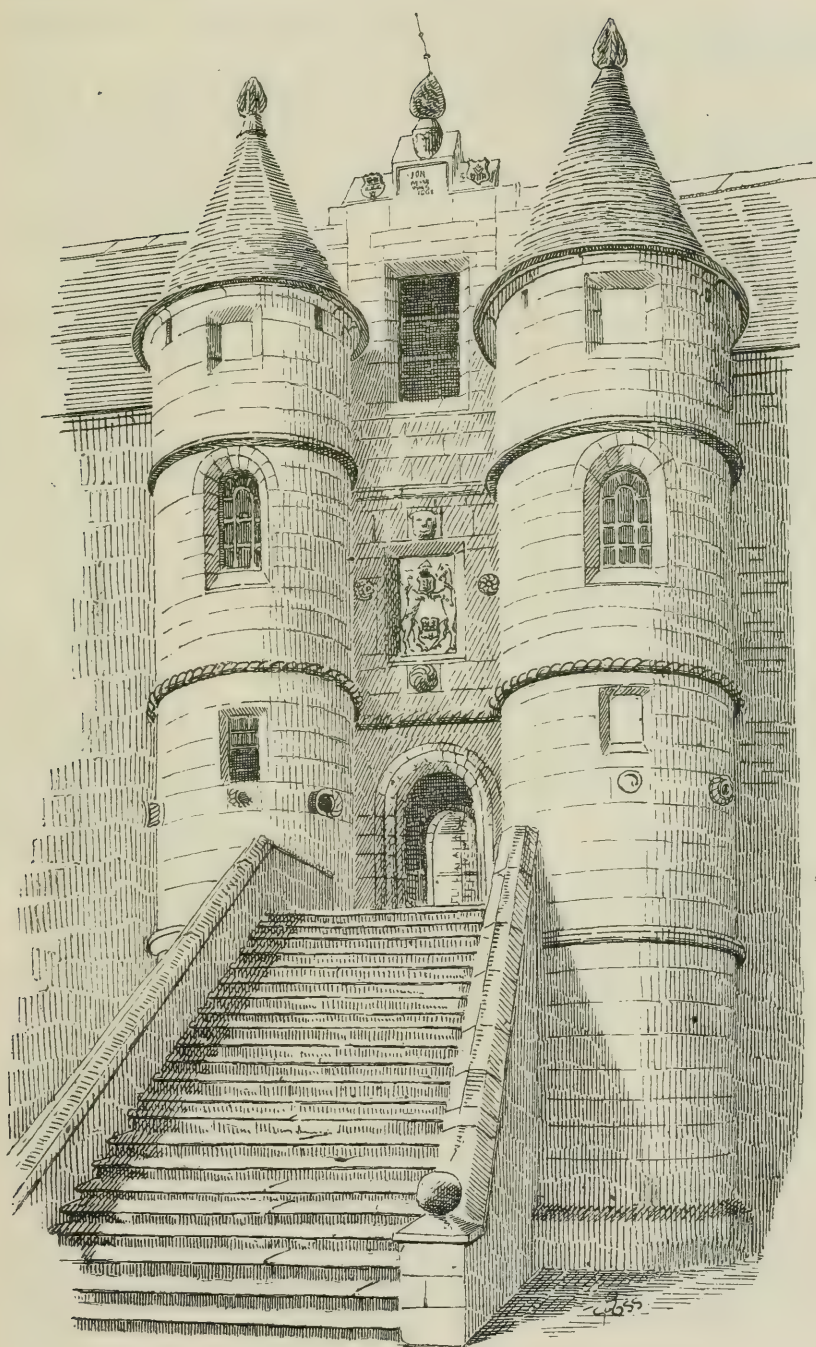


FIG. 824.—Rowallan Castle. View of Entrance Doorway and Towers.

period, of which Castle Stewart, Claypotts, and Newark on the Clyde, may be taken as representative examples.

Rowallan forms on plan three sides of a square, having the front and entrance on the east side (Fig. 822). It measures about 86 feet from north to south by about 72 feet 4 inches from east to west, with a central courtyard, enclosed by a curtain wall, on the fourth or west side. The house is built round a small knoll, with the courtyard on the summit, at a higher level than the exterior walls. Thus, while the buildings to the outside are three or four stories high, towards the courtyard they are lower. This knoll was doubtless selected as the site of the original fortress from the circumstance that it was then surrounded by a swampy lake. The appearance of the low-lying ground between the house and the Carmel is quite in conformity with this idea. Before the main portion of the present house was built, which really hides the knoll, the effect of the rocky hillock, with the tower upon its summit, must have quite justified the appellation of the "Craig of Rowallan," by which it is sometimes designated.

The conspicuous feature of the east front (Fig. 823) is two drum towers, each 8 feet 6 inches in diameter, divided into four stages by massive string-courses, and covered with conical roofs having pear-shaped stone finials. The length of this front is 62 feet.

The arched entrance doorway between the towers (Fig. 824) is on the courtyard level, and is reached by a straight flight of steps in front. From the doorway a passage leads to the courtyard, and, as usual, no part of the buildings, except what are called the guard-rooms, enter from the passage. There is a stone seat in the passage for accommodating the guard or porter.

The courtyard measures 53 feet by 33 feet 4 inches. A plain doorway in the south side leads into the entrance hall, at the end of which a few steps on the right hand lead down to an apartment which occupies the south-west corner. Beneath this room is the kitchen, with its service-stair landing in the entrance hall. The kitchen (Fig. 825) has the usual wide fireplace, with an oven behind it, under the stair. At the south end is situated the well, also under the staircase. The water-supply was obtained by a pump which was worked in the kitchen.

The eastern part of the basement contains vaulted cellars, lighted with narrow loops (Fig. 829) with top and bottom oylets.

Returning to the first floor, on the east side of the entrance hall is the dining-room, the walls of which are panelled in wood. The panelling is of various designs (Fig. 826), and the entrance door is ornamented with pilasters. Beyond the dining-room, in the south-east angle of the

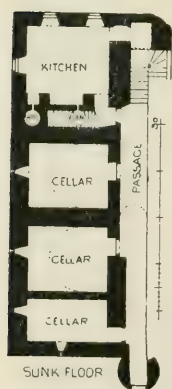


FIG. 825.—
Rowallan Castle.
Plan of Basement Floor.

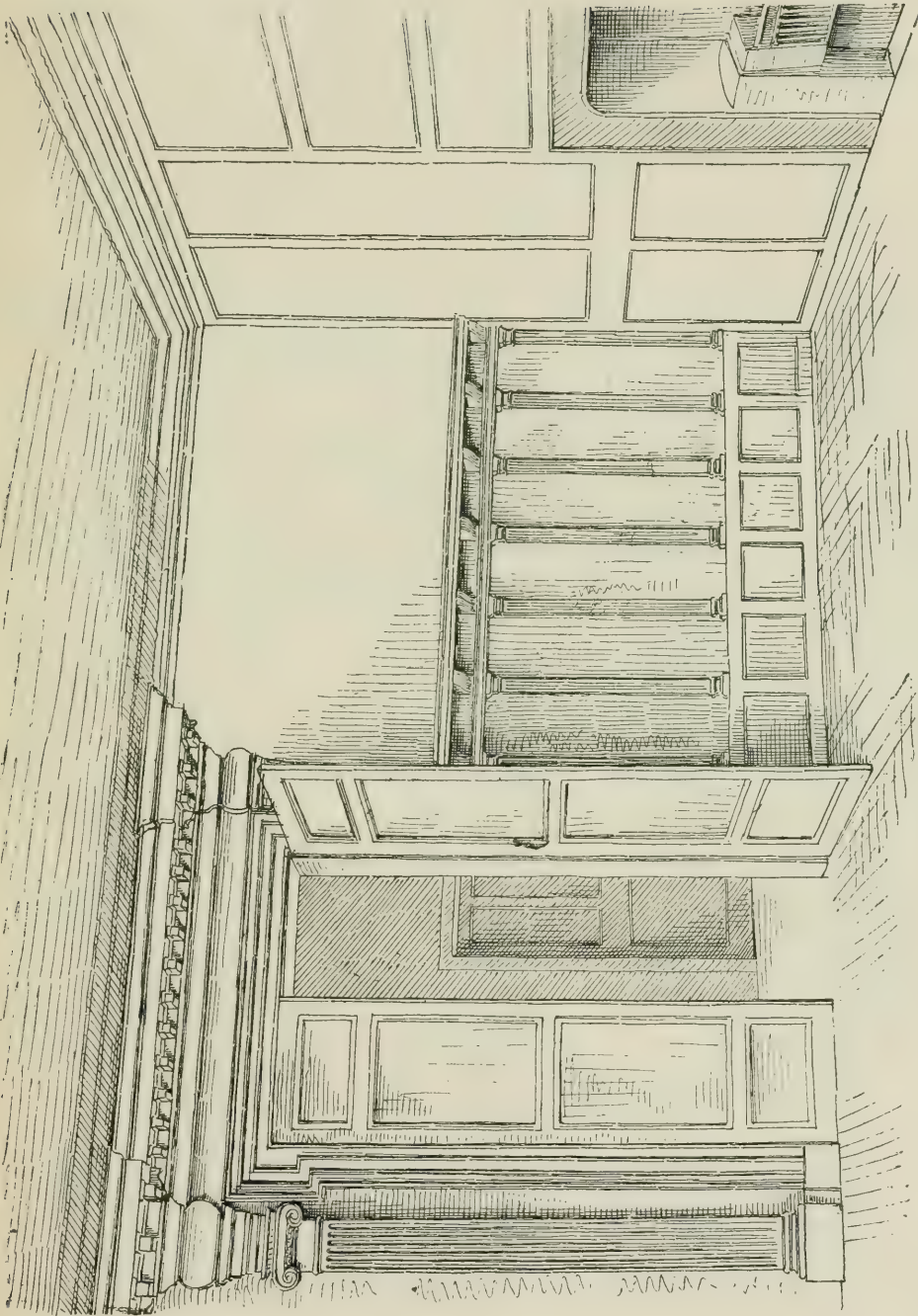


FIG. 826.—Rowallan Castle. Interior of Dining-Room.

building, is the private room, the wood-work of which is specially noticeable. It has an inside wooden porch or screen of fine workmanship and design (Fig. 827), with a wardrobe of similar design fitted into the adjoining recess. The window in the south-east angle of this room is provided with stone seats, and with a cupboard in the wall on each side. That on the south side, with its quaint ornamentation, is shown in Fig. 828. The small traceried perforations in the doors are similar to those of the almonry in the chapel at Stobhall.

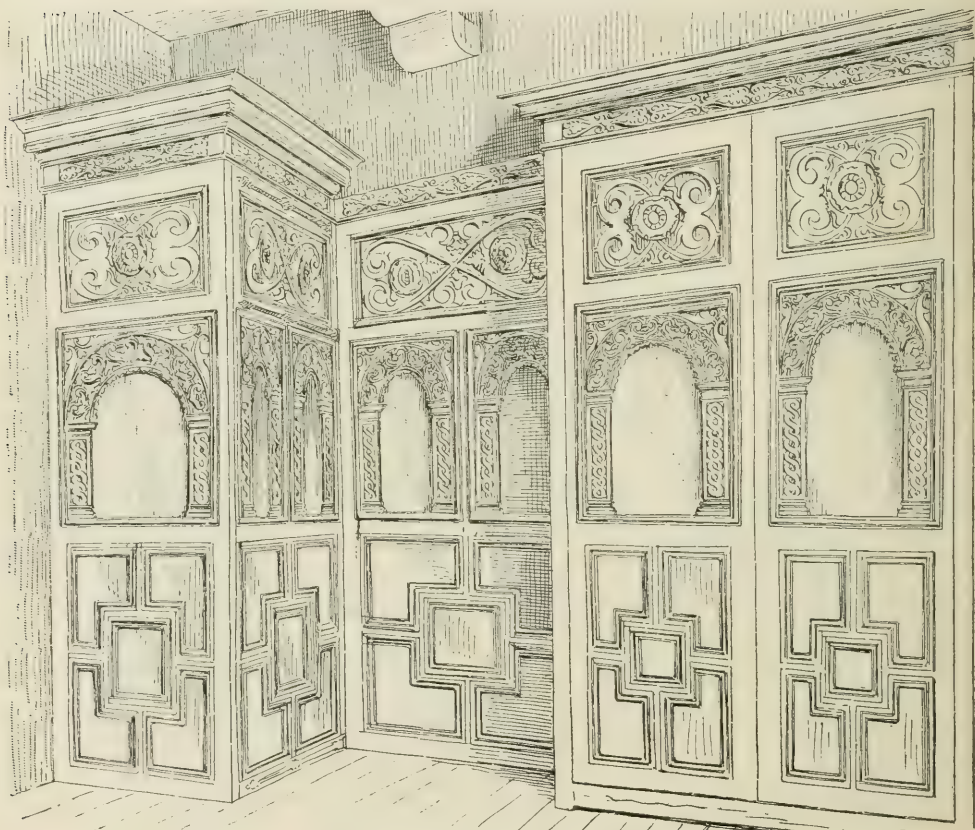


FIG. 827.—Rowallan Castle. Interior of Private Room.

A turret stair entering off the dining-room, and projecting in the angle of the courtyard, leads to the upper floor. The landing gives fair access to what, as will be observed from Fig. 829, is merely an attic of two rooms. This was probably intended for, and may have been, as at Earlshall, a large reception-room or drawing-room, as the large window in the south gable, now built up, seems to indicate. The central room in

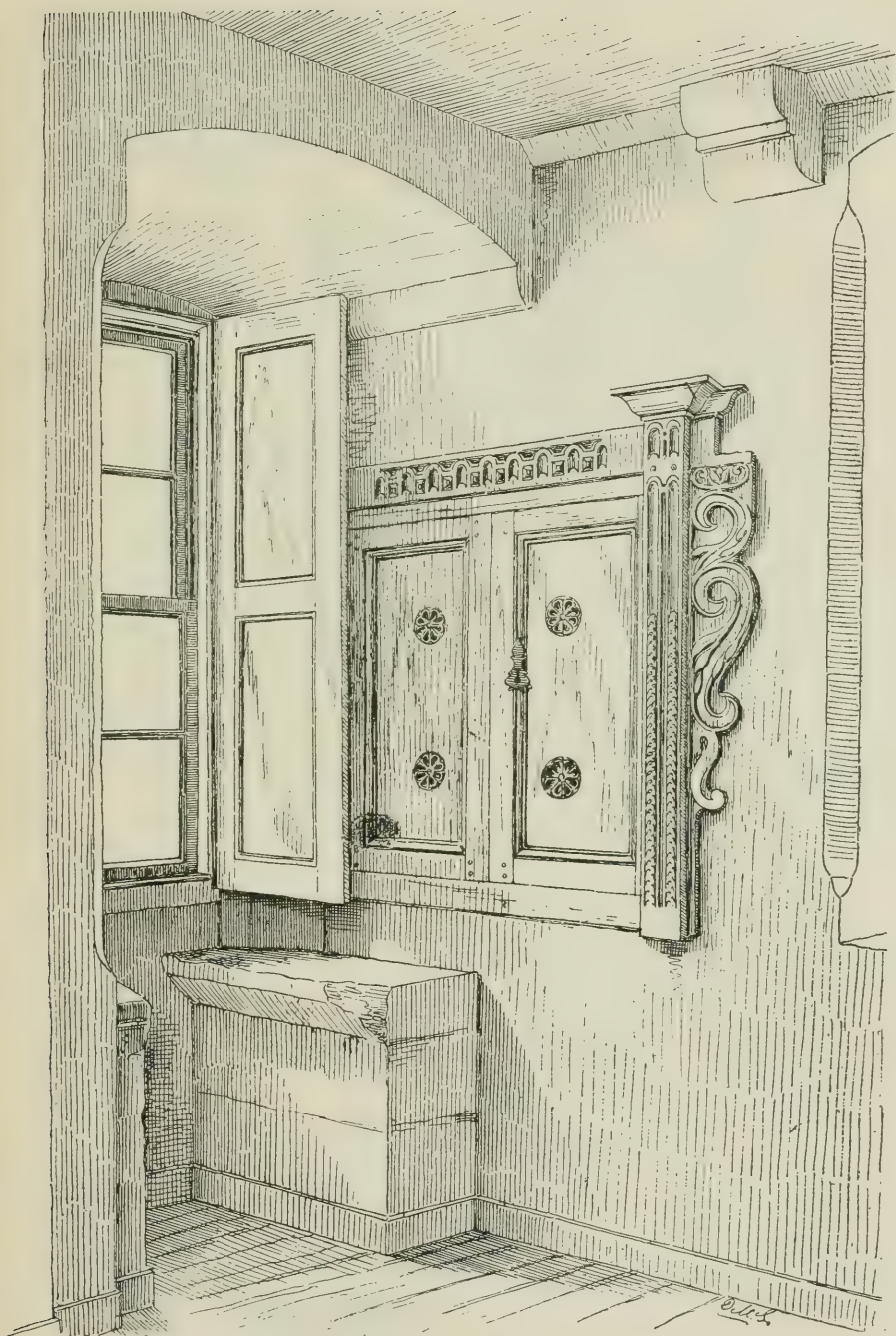


FIG. 828.—Rowallan Castle. Window in South-East Angle of Private Room.

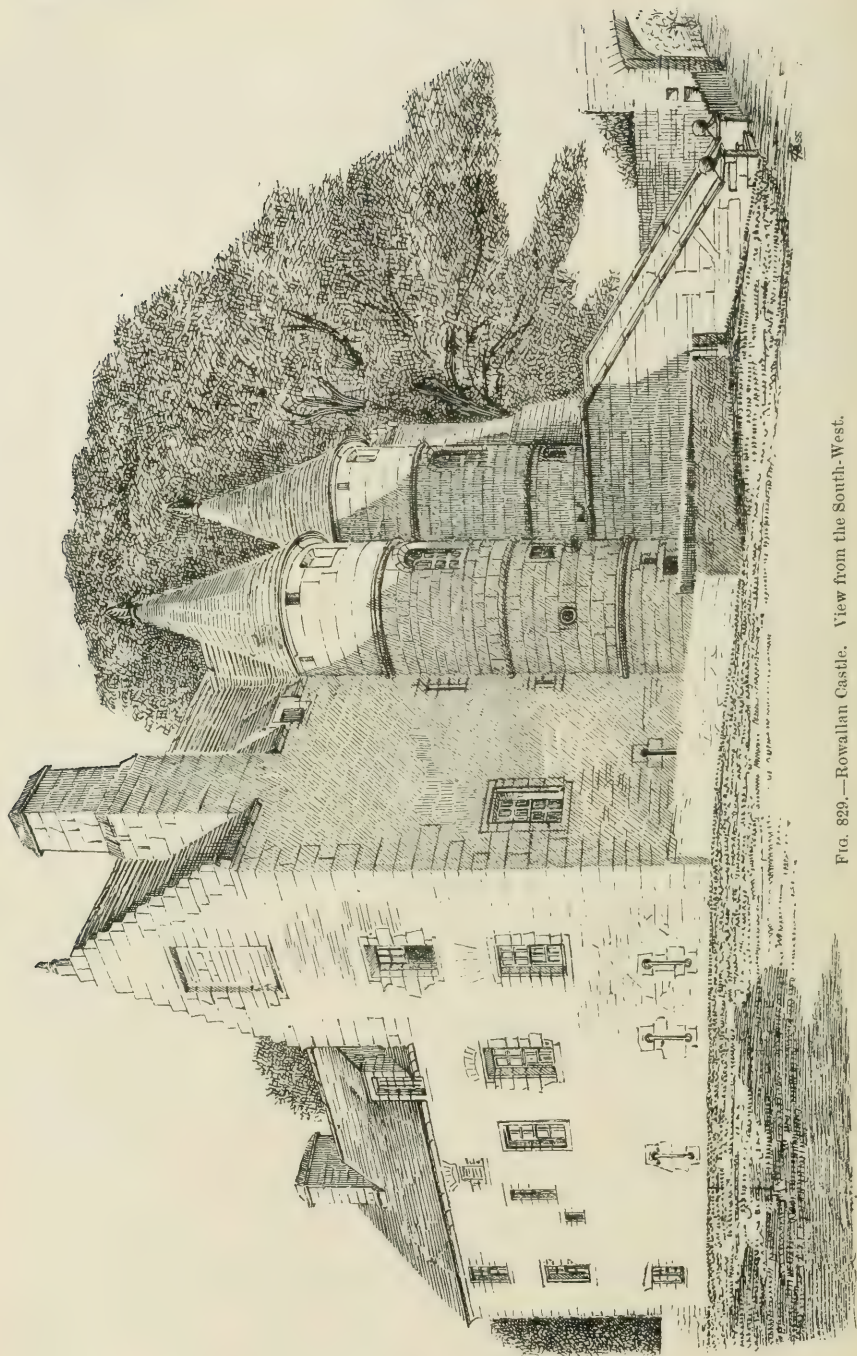


FIG. 829.—Rowallan Castle. View from the South-West.

the east front enters awkwardly off the stair, as will be seen from the first-floor plan, but, notwithstanding this, must have been one of the principal apartments, with the two round towers opening into it, and occupying the most prominent part of the building, immediately over the entrance. The lines shown on the plan of this room indicate partitions, seemingly of old date, but which have never been finished. The room

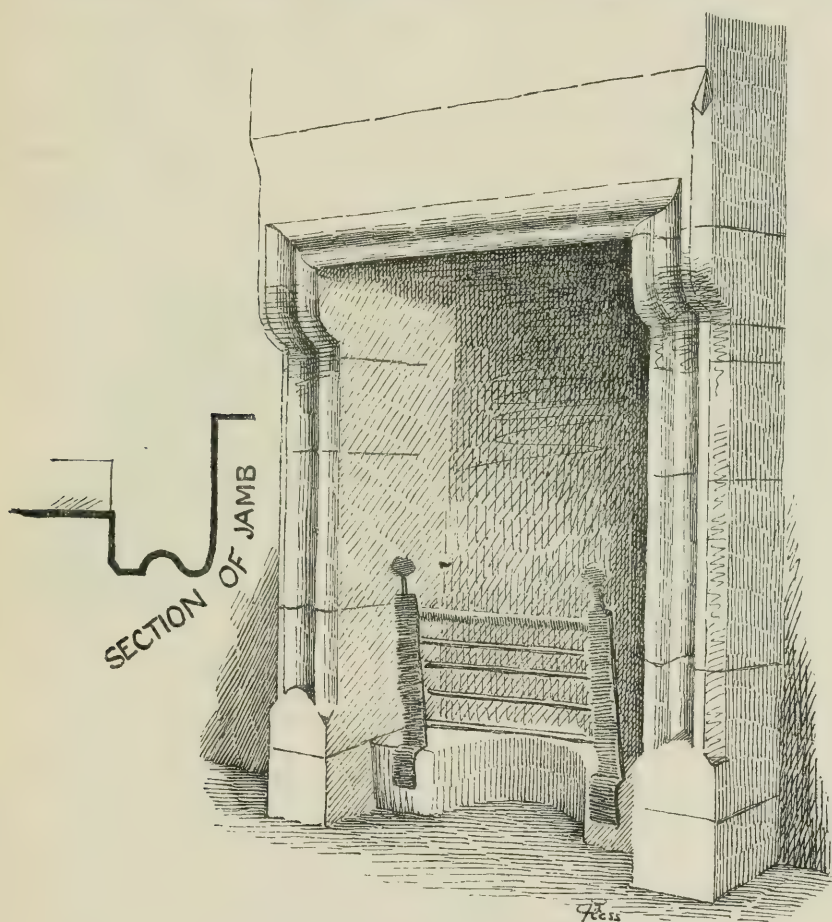


FIG. 830.—Rowallan Castle. Fireplace in Room over Dining-Room.

at the north end of this apartment was no doubt a bedroom entering from it. The window in the private room, with its stone seats, and the fireplace in the room over the dining-room, which is evidently of old date (Fig. 830), are indications that some parts of the building are of considerable age.

At the south-west angle of the courtyard (Fig. 831) a circular stair, contained in a gabled building, with Elizabethan corners, which is probably of a later date than the buildings to which it is attached, leads up to a private room on the first floor, which has no other communication with the rest of the building. The stair is also continued down to the kitchen floor.



FIG. 831.—Rowallan Castle. View of South-West Angle of Courtyard.

The eastern or main portion of the house, according to the inscription on the top of the gablet between the two towers (Fig. 832), was built by John Muir, successor to his father, Mungo, to be afterwards referred to, and his wife, Marion Cunningham. The inscription is—

J O N M V R
M. CVGM
SPVSIS
1562

or, it may be, 1567, the figure not being easily made out. On the one side are the family arms, and on the other are the paternal bearings of Marion Cunningham, while above these, on a shield, is the lion rampant.

In the *Historie and Descent of the House of Rowallane*, by Sir William Mure, Knt., 1657, we are told that John “tooke great delyte in Policie and planting. He builded the fore wark, back wark, and woman house,

from the ground. He lived gratuslie and died in peace, the yeare of his aige 66, and in the yeare of our Lord 1581 ;” and again, from the Genealogical Tree drawn up in 1597, and quoted in the above *Historie*, we have the further particulars: “This Johne Muire 3 of yat name delytit in polieye of plainein and bigging, he plaintit ye oirchzarde and gairdein, sett ye vpper banck and nethir bank ye birk zaird befoir ye zett, he bigit ye foir vark from ye grounde ye bak wall and vomanhous.”

The *Tree*, however, differs from the *Historie* in placing his death in 1591, and it is believed to be correct in this. The “woman house” referred to in the above quotations is probably the portion at the west end, with the separate staircase.

In a panel over the principal entrance doorway (see Fig. 824, and enlarged sketch in upper part of Fig. 832) are the Royal arms and supporters, with the Muir arms beneath. Above the panel is a carved head, probably intended for a “Moor’s head,” the crest of the family, which, as the Editor of the *Historie* says, “may have its prototype in the bluidy head,” to be afterwards referred to.

The bosses, string-courses, and mouldings of the round towers, carved with cable ornaments and imitation gargoyles (Fig. 832) are characteristic of the period when they were built, viz., 1567.

The buildings on the north side of the courtyard are unfortunately very ruinous. The vaulted apartment in the north-west corner is now only one story high, that story being on the courtyard level, as there is no basement floor on this side of the house. This building is usually regarded as the ground floor of the original castle of Rowallan, built in the thirteenth or fourteenth century. This is, however, quite a mistake ; its walls, about 3 feet 6 inches thick, and some of them even less, are much too thin for a tower of such an early period, nor would there have been so many or so wide openings on the ground floor. Besides, the windows are back-filleted with beads round the outside (Fig. 833), always a sign of late sixteenth-century or of seventeenth-century work, to say nothing of the turret at the north-west angle, shown on the ground plan by a dotted line. From the mouldings of the corbel

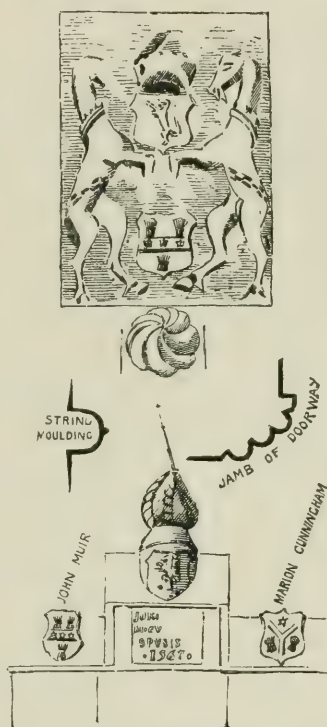


FIG. 832.—Rowallan Castle. Details of Inscription and Arms.

table of this turret one is able to say positively that it is not earlier than the dates above quoted for other later portions of the work. This building seems to have been a kitchen. There would thus be two kitchens in the castle, as was not infrequently the case. We have several examples of houses having double kitchens, as at Crichton, Balgonie, and other places, and there is an instance at Auchans, in the same locality.

There is still further evidence that the above views regarding the age of this building are correct. It is quite obvious from the *Historie*, as continued by Sir William Muir, the grandson of its first writer, that this part of the house was built by Sir William himself. He succeeded about 1639, "and lived Religiously and died christianlie in the year of his age 63 and the year of our Lord 1657." We further find that he "had ane excellent vaine in poyesie; he dellyted much in building and planting, he builded the new wark in the North syde of the close and the battlement of the back wall and reformed the whole house exceedingly." Besides, we have conclusive evidence that the kitchen above described is the "new wark" referred to from the fact that the tympanum over the entrance doorway of the porch leading to it (Fig. 833) contains the initials of Sir William, with those of his wife, Dame (Jane) Hamilton, in the form of a monogram, accompanied with the Muir and Hamilton arms. It also appears that he built the battlements or enclosing wall on the west side, which still remains, being a continuation of the gable of the "new wark."

With such evidence before us the idea of this kitchen being a building of the thirteenth century must be abandoned. This Sir William Muir is well known to all readers of Scottish literary history. His translation or version of the Psalms attracted considerable attention at one time. Baillie, when a Commissioner at the Westminster Assembly, writes, in a letter to a friend, "I wish I had Rowallan's Psalter here, for I like it better than any I have yet seen."

With regard to the doorway above noticed, it may be pointed out that the carved wooden door shown on the sketch (Fig. 833) is in reality hung on the plain entrance doorway, on the opposite side of the courtyard.

The building marked "ruined" on plan occupies the highest part of the site, and its ground-floor is 8 or 9 feet above the level of the courtyard. The wall towards the courtyard is thus merely a retaining wall. The building which formerly stood here has now almost entirely disappeared, its outline, as shown on the plan, being only discernible. There is a considerable accumulation of ruins and vegetation on this site, and it is possible that there may be a vaulted floor beneath, at the courtyard level, but only a thorough clearing away of rubbish would reveal any information on this subject.

Rowallan, as the birthplace of Elizabeth Muir, the first wife of King

Robert II., must have been a residence from a much earlier period than that of any of the existing buildings. We learn from the *Historie* (page 35) that Gilchrist Moir, for the reward of his services to King Alexander at the battle of Largs in 1263, obtained the "heretrix" of Rowallan, "and bair in his airmes ye bludy heid, . . . he biggit ye auld tour of Rowallance, and put his armes yair."

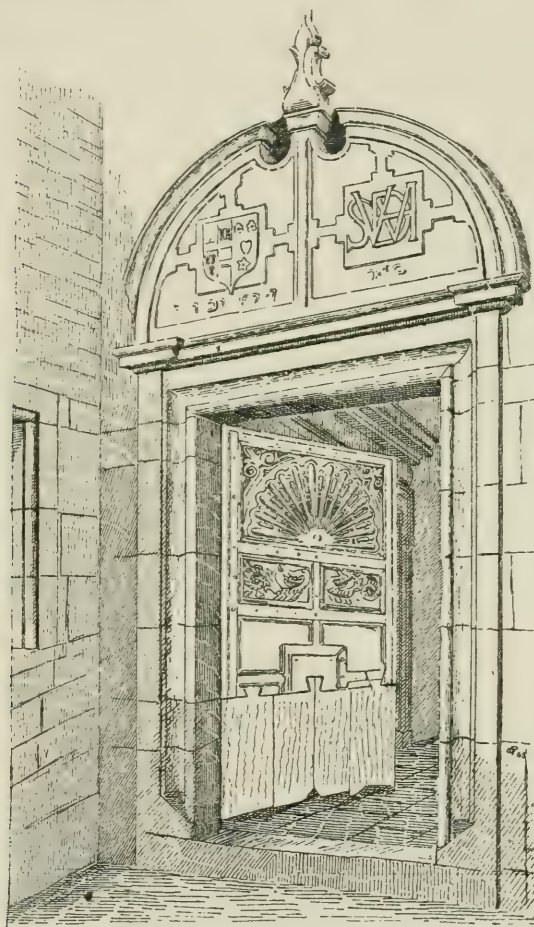


FIG. 833.—Rowallan Castle. View of Doorway to North Wing.

This ruined building possibly shows the site and remains of this "auld tour," and if so, it has apparently been a keep measuring about 35 feet 6 inches by 28 feet. Unless this supposition is correct, nothing of the period of Elizabeth Muir exists at Rowallan.

So little of this building remains to judge from that it may be doubted

if it can be assigned to so early a period, and the question arises whether it is not the building referred to in the following passage from the Genealogical Tree of 1597 as having been built by Mungo Muir, the successor of his father, who fell at Flodden in 1513: "This Mounгон Muire raisit ye hall vpone four vouttis (vaults) and laiche trance and compleitit the samen in his avin tyme; he deceissit in battell fechtand agains Ingland in pinkie feilde: 1547;" and again in the *Historie* it is stated that "he bigged the Hall from the ground and compleated it in his owne time."

On the whole however, when we consider the style of the work, together with its very decayed and ancient aspect, and the fact of the site being on the highest point of the rock, we are inclined to regard the part of the castle now under consideration as the remains of the ancient keep. Besides, we believe that with a little careful attention, the various accounts of the erection of the different portions of the castle as above quoted, may be shown to contain a clear account of the erection of the different portions of the building.

Thus, the *Historie* states that the hall "vpone" or above four vaults was built by Mungo Mure, who was killed in 1547. This description, we have no doubt, applies to the southern side of the castle, with the exception of the kitchen and rooms above, and that the parts referred to as being built by Mungo Mure are the vaults of the basement, with their loopholes, and the hall or dining-room above.

The upper floor and roof were probably also finished by him, so that he may be said to have "compleitit the samen in his avin time."

This part of the castle, although subsequently much altered, contains some indications of its earlier date. Thus, the stone seats and wall cupboards of the private room at the south-east angle (although now decorated with later carved work) and the loopholes of the basement are features which point to this part of the building as being older than the "forewark and woman's house." We also give a sketch of a fireplace from the bedroom over the dining-room, which shows an older style of work than that of the east front (Fig. 830).

The front or eastern part of the building, with its turrets, was evidently erected by John Mure, from the coats of arms it bears (which have been already described) together with the date 1562. This is clearly what is designated as the "forewark" in the *Historie*, and is of a later character than the original southern portion above described.

The same John Mure, according to the *Historie*, also erected the "backwark and woman house."

This description applies to the building at the west end of the southern range, and back walls connected therewith. These have undoubtedly been additions, and appear distinctly from the plan and design to be of later date than the central part or "hall."

The kitchen or “new wark at the north syde of the close” was next added by the Sir William Muir who lived about 1650. We are told that he also built the “battlements of the back wall and reformed the whole house exceedingly.”

The interior bears ample evidence of his “reformation” in the paneling and carved work of which some specimens have been given.

The fine entrance gateway to the courtyard, shown on the ground plan, and in Figs. 823 and 829, was built by the Sir William Muir who succeeded in 1657, and died about 1686. It is thrice dated 1661, and bears his monogram (see enlarged sketch) intertwined with that of his wife, Dame (Elizabeth) Hamilton. There were doubtless enclosing walls extending to the stream, of which only the fragment remains containing the gateway.

This Sir William suffered considerable persecution from his adherence to the Covenanting cause. He was a friend of Guthrie, the Covenanter, and held conventicle meetings in the neighbourhood, if not in the house.

We have now endeavoured, we trust not unsuccessfully, to appropriate the several parts of Rowallan to their respective builders. It is to be hoped that every means will be taken to preserve such an interesting house, containing as it does, within its walls, the memorials of so many periods and events connected with our national history, and particularly that the part now identified as having been erected by the poet proprietor will be protected from the further destructive influence of the weather. The other parts of the building are in good order, and well cared for.

The Earl of Loudon is now the proprietor of Rowallan.

MAINS OR FINTRY CASTLE, FORFARSHIRE.

This castle stands on the brow of a steep bank which rises above a small stream in the strath of the Dichty, about three miles northwards from Dundee. The estate belonged in the fourteenth century to the Earls of Angus, who are said to have had a castle on this site. It afterwards passed to the Grahams, who are supposed to have given the castle the name of Fintry from their ancestral home at Fintry in Stirlingshire. The property comprised Claverhouse, and the famous Viscount Dundee belonged to this branch of the Grahams.

The existing castle is in the style of the sixteenth century, and in the form of a courtyard (Fig. 834), with buildings surrounding it on the north, east, and south sides. The west side is enclosed with a wall which contains the entrance gateway, and has also had some buildings applied against it.

The entrance gateway has a segmental arch and bold roll moulding (Fig. 835). It is surmounted with a boldly corbelled bartizan, the machicolations of which defended the entrance. This doorway was further strengthened with a stout oaken bar, the long hole for which still remains in the wall. The northern half of this wall shows some remains of the parapet with shot-holes alternating with embrasures, and finished at the north-west angle with a corbelled bartizan.

In an account of this castle written by Mr. A. H. Miller of Dundee, it is stated that "the keystone of the western gateway bears the date 1562," and that "the initials D. G. could lately be traced on one of the stones above the west doorway," thus confirming the idea that the castle was built by the family of Graham, who settled here about the middle of the sixteenth century.

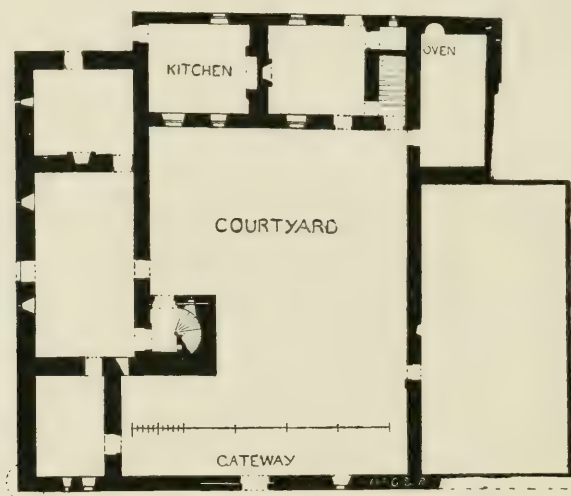


FIG. 834.—Mains or Fintry Castle. Plan.

The southern half of the enclosing wall on the west has been altered at a late date, and has windows pierced through it, some of which have the revived dog-tooth and other mouldings of the seventeenth century.

The principal and the earliest buildings within the courtyard are those on the north side, comprising the lofty square tower which contained the entrance doorway and newel staircase, leading to the hall and other apartments on the upper floors. The ground floor of this range contained vaulted stables and stores. The hall probably occupied the large central division with a private room at the east end; but these buildings are now so ruinous that it is difficult to determine their uses. Above this was an upper floor, and possibly attics over it.

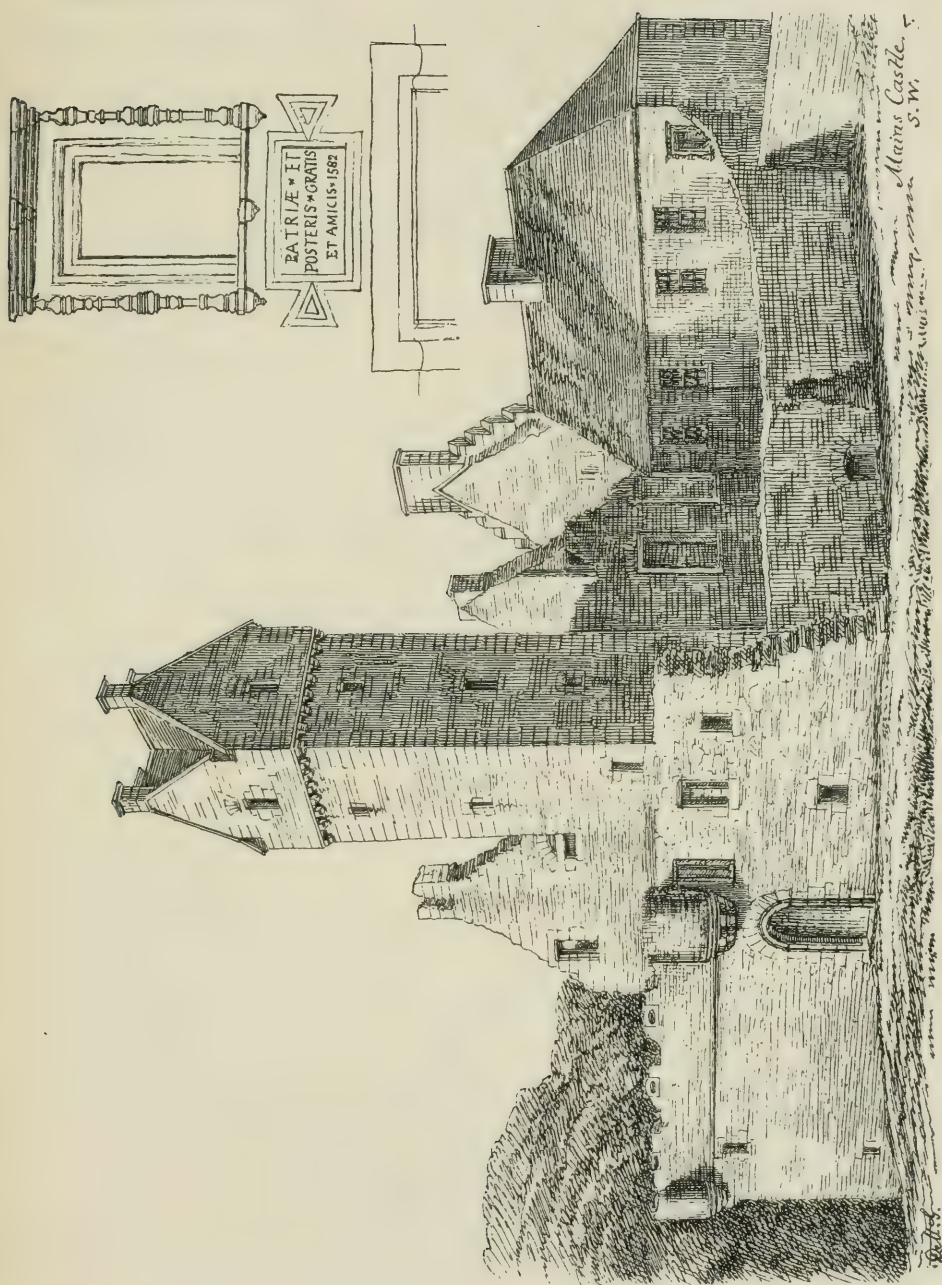


FIG. 835.— Mains or Fintry Castle. View from the South-West.

The staircase tower is of very unusual height, and is finished in a remarkable manner. The castle lies low, and the ground to the south rises rapidly from it. Probably the tower has been carried up to its present height in order to obtain a wide view over the surrounding country, and thus serve as a useful watch-tower. The corbel table is old, but the straight skews of the gablets suggest more recent work.

The general effect, however, is as striking, as it is rare in Scottish Architecture, which has generally a less aspiring character. The eastern gable of the north range is finished with gabled crow-steps, a form which is occasionally found in domestic buildings of this and previous periods.

The eastern range of buildings has the appearance of being of more modern origin. These probably contained the private dining-room and drawing-room of the family, so frequently added towards the end of the sixteenth century. One room on the ground floor was the kitchen. The entrance doorway and staircase were at the south end (see Plan). Over this doorway is the panel for a coat of arms, shown in Fig. 835, with early Renaissance shafts and cornice, and the following remarkable inscription underneath, with the date 1582—

PATRIÆ ET POSTERIS GRATIS ET AMICIS.

The buildings which stood along the south side of the quadrangle have been almost entirely demolished. That to the eastwards has some remains of an oven, and may have been a bakehouse. The others were probably offices.

The site of the latter buildings was excavated out of the hill-side, which rises quickly from the south wall. They are therefore not likely to have belonged to the early part of the castle, which would be built with some view to defence, as this was clearly out of the question with erections the roof of which was on a level with the outside ground.

PINKIE HOUSE, MIDLOTHIAN.

This well-known mansion-house, the residence of Sir John D. Hope, is situated at the east end of Musselburgh, and, with the exception of an addition, made about the beginning of this century (shown in outline on the Plans, Fig. 836), it still retains the characteristics of a Scottish mansion of the sixteenth and seventeenth centuries.

The mansion, as it now stands, forms two sides of a square, having had the square completed with high ornamental walls, enclosing a courtyard of about 120 feet north to south by 140 feet east to west. As will be seen from the ground plan, only a part of these walls now exists.

A comparison of this plan with that of Fyvie shows a general resemblance between the two, but in points of detail, both as regards planning and

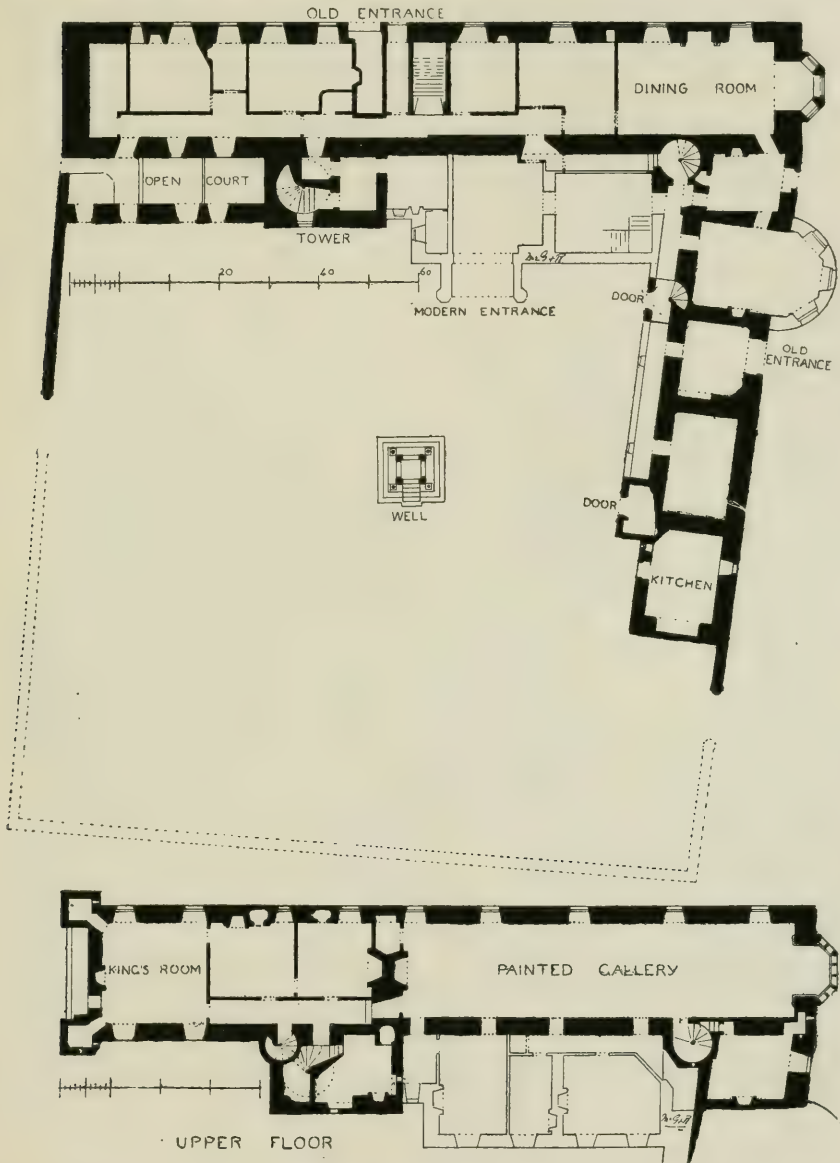


FIG. 836.—Pinkie House. Plans.

architectural features, the resemblance ceases. Although the two buildings received their principal features from the same nobleman, Chan-

cellor Seton, no parallel can be drawn between them beyond what we have mentioned.

The eastern block forms the principal portion of the house, and is 148 feet 6 inches long by 27 feet wide. It is three stories in height, and has a lofty oblong tower in the centre on the courtyard side. The northern part of this block, including the tower, is the oldest part of the building, and formed originally a castle of the L plan, measuring 65 feet long, and having the entrance in the tower, or wing, which contains the staircase to the first floor, the upper floor being reached by a turreted wheel stair.

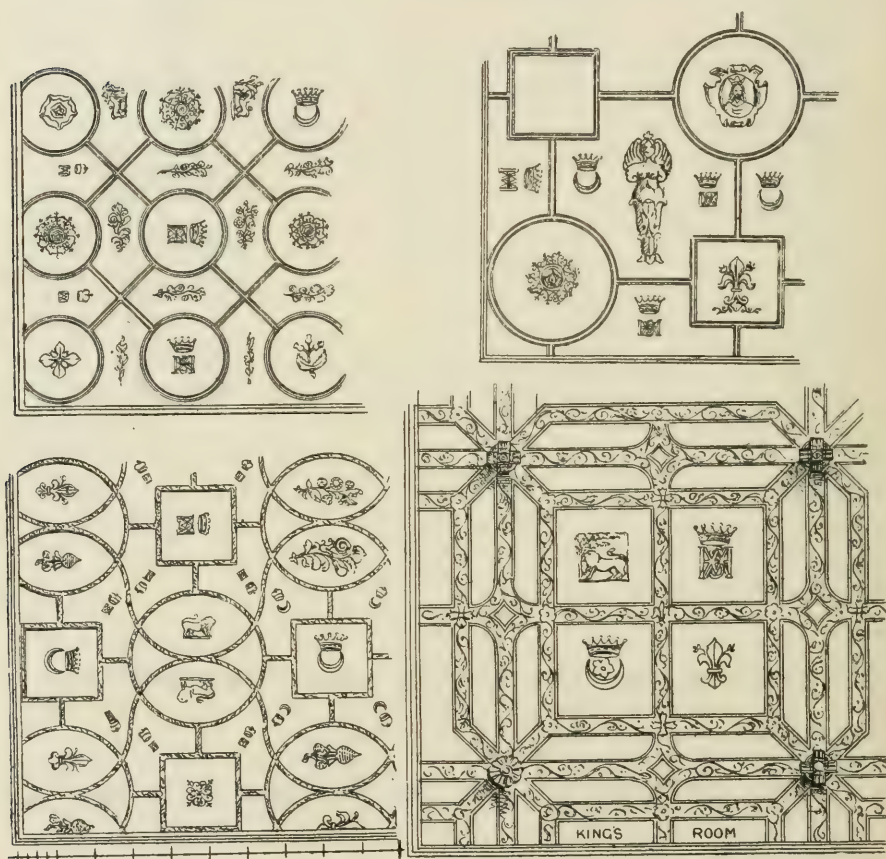


FIG. 837.—Pinkie House. Plaster Ceilings.

The second portion of the buildings includes the remainder of the east front and the southern wing, which has a frontage of 125 feet.

It is quite possible that the southern block, which is altogether less

imposing than the eastern, and is not quite at right angles to it, may be a little later than the latter.

The principal entrance into the courtyard was through a flat arched gateway and passage under the southern block, and led straight to the old doorway. This entrance is now done away with, and converted into a room. A new scale and platt staircase was subsequently built in the centre of the eastern main building, beneath which a small door leads out to the extensive walled gardens, while two wheel staircases on the inner side of the south wing lead to the upper floors. Several of the upper-floor rooms in the eastern block are of considerable size and importance, especially the fine painted gallery (Fig. 836) measuring 85 feet long by 19 feet wide. It has a curved ceiling of timber, elaborately

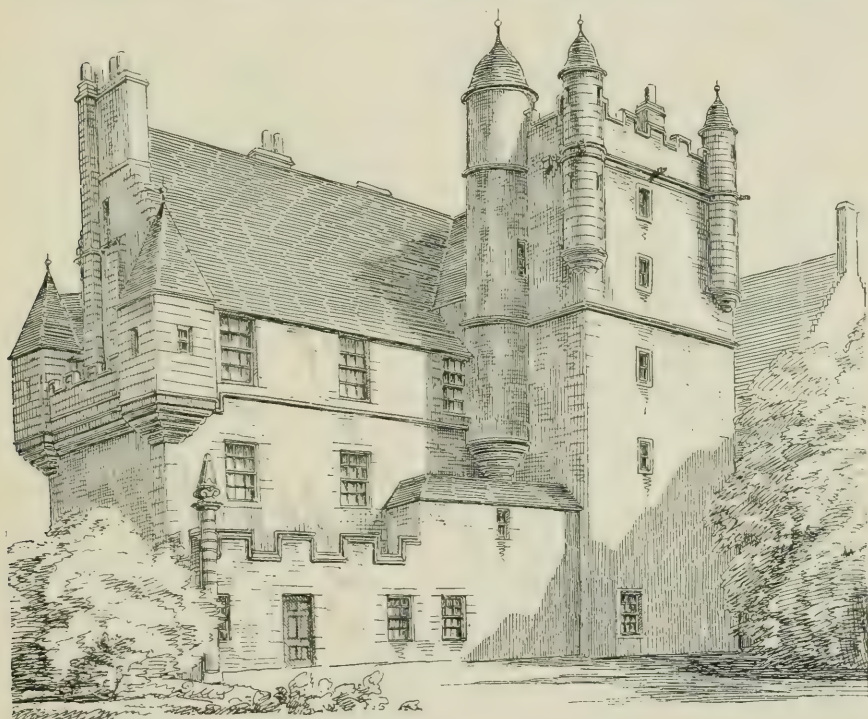


FIG. 838.—Pinkie House. View from the North-West.

painted with mythical and allegorical subjects. In a centre panel are the Dunfermline arms, and the initials A. E. D., Alexander, Earl Dunfermline. The painting was continued down the walls, but was probably removed when the wall of the east front was heightened (as seems to have been done in the eighteenth century), thus converting what was formerly the top story, with dormer windows, into a full story. The

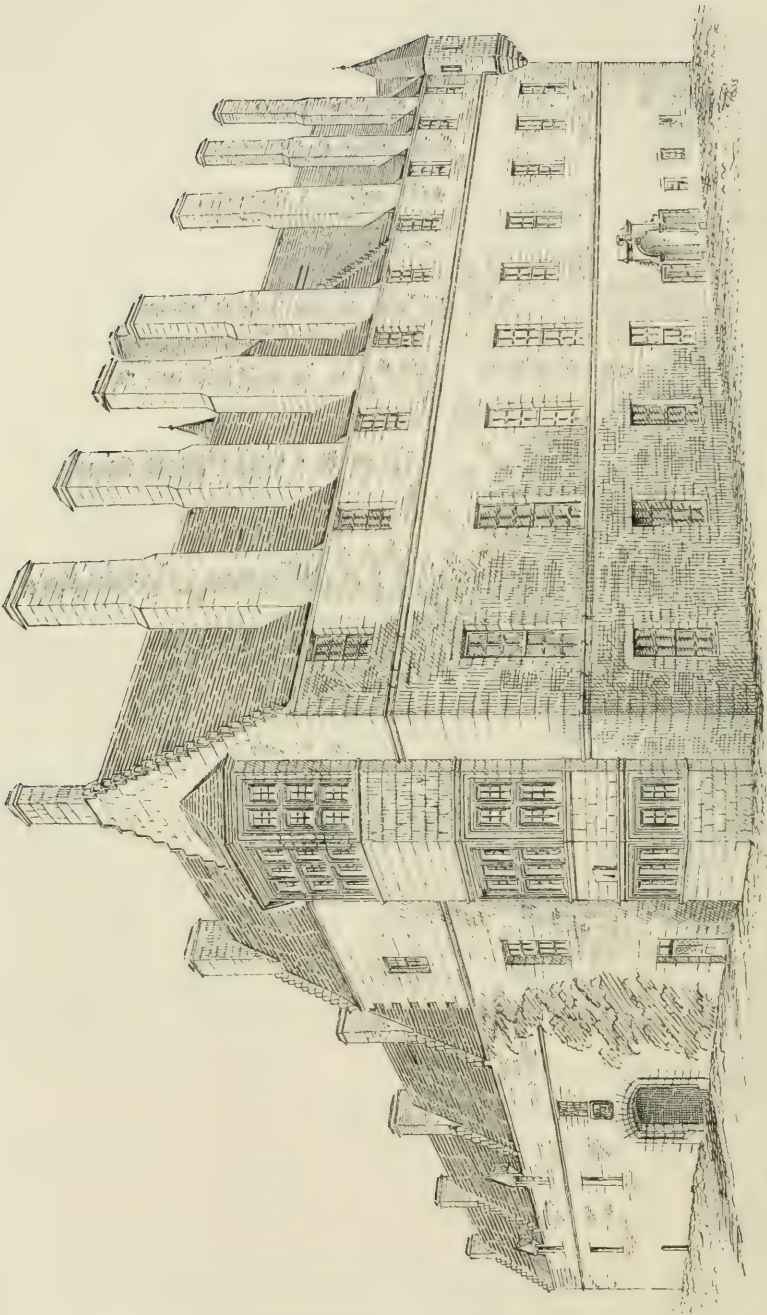


FIG. 839. — Pinkie House. View from the South-East.

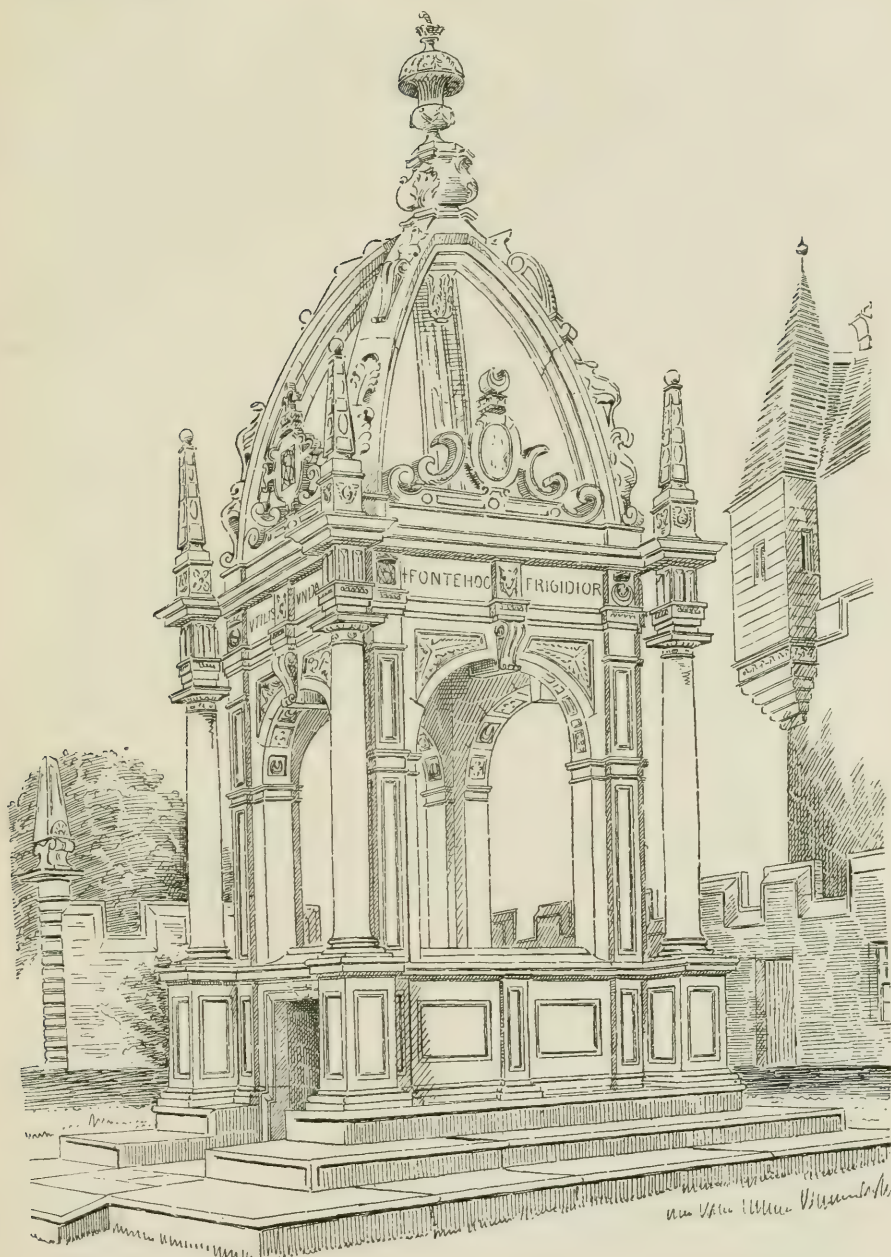


FIG. 840.—Pinkie House. View of Well in Courtyard.

rooms adjoining the "gallery" have fine plastered ceilings, as will be seen from the sketches (Fig. 837). These are in the style of the seventeenth century, and correspond in character and details with those of Winton House, Moray House, and other buildings of that date.

As already mentioned, Pinkie House owes its principal features to the same Chancellor Seton who, as we have previously seen, executed such extensive works at Fyvie. Here, as at Fyvie, the Chancellor found an existing old Scottish castle, and by the additions and alterations he made he converted both into large and commodious residences.

Mr. George Seton, in his *Life of the Chancellor*, tells us that "the following inscription, although unfortunately no longer visible, in consequence of modern additions, is cut upon the front of the mansion:—*'Dominus Alexander Setonius, hanc ædificavit, non ad animi, sed fortunarum et agelli modum 1613.'*"

In all probability the Chancellor raised the tower (Fig. 838), adding its angle turrets, and the two square turrets with balcony at the north end of the old house. The fine plaster-work, already referred to, is undoubtedly of his time. Although this building is not so stately or grand in its design as Fyvie, it must be allowed that the east front of Pinkie (Fig. 839), with its long row of lofty chimney-stacks, and with the dormer windows, which no doubt existed when it was first erected, must have been a very imposing building, although designed with simple features. The beautiful oriel window in the south front is one of the finest of the few oriels in Scotland, while there is nothing at Fyvie to compare with the splendid painted gallery.

In the centre of the courtyard there is a very beautiful well canopy (Fig. 840), having four square piers supporting arches, with engaged round columns of the Roman Doric order, above which is an open lantern of four pointed arches, the whole surmounted by a vase. The erection is profusely decorated with carving, monograms, and heraldic devices, having reference to the Seton family, with the following inscriptions round the frieze:—west side, *VTILIS VNDA • FLUIT*; north side, *ET • CAPITI ET MEMBRIS*; east side, *QVO NONVEL PVRIOR • ALTER*; south side, *† FONTE • HOC • FRIGIDIOR*. The structure, which stands on three steps, is about 24 feet high, and of the width shown on the plan. A stair on the west side leads down to the well. The water was brought up in a bucket to the level of the pedestal on which the columns stand by a rope and pulley suspended from an ornamental ceiling at the level of the cornice.

An arched and recessed bower, surmounted by the arms of the Hays, in the centre of the east front, seems to have been inserted while the property was in the possession of the Tweeddale family between 1690 and 1788.

BARRA CASTLE, ABERDEENSHIRE.

This castle, which belongs to the beginning of the seventeenth century, occupies a site famous for the victory of Bruce over his great enemy Cumyn, Earl of Buchan, in 1308. It is about two miles south of Old Meldrum, and stands on the gentle rise of the slope above the Lochter Burn.

The plan is somewhat unusual, combining an approach to modern arrangements with an adherence to many of the old ideas. The elevation also shows a departure from the ordinary style, the usual angle turrets being omitted, while a sufficient number of the Scottish features are retained to give a remarkably pleasing and picturesque effect.

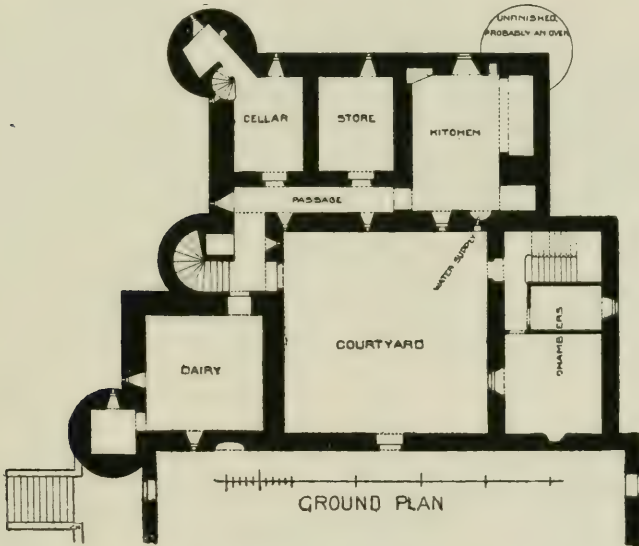


FIG. 841.—Barra Castle. Plan.

The buildings are arranged round three sides of a courtyard (Fig. 841), the fourth side being enclosed with a wall, in the centre of which is the entrance door, while the top is ornamented with three vases arranged symmetrically. The house enters from the courtyard at the south-west angle, and immediately opposite the door is the wide staircase to the principal floor in a circular stair turret. The kitchen and passage, with cellars, etc., one of them having a stair down from the hall, are according to the traditional arrangement, but the room to the left of the entrance, with its angle turret, is an innovation. The building on the north side of the courtyard is probably somewhat later than

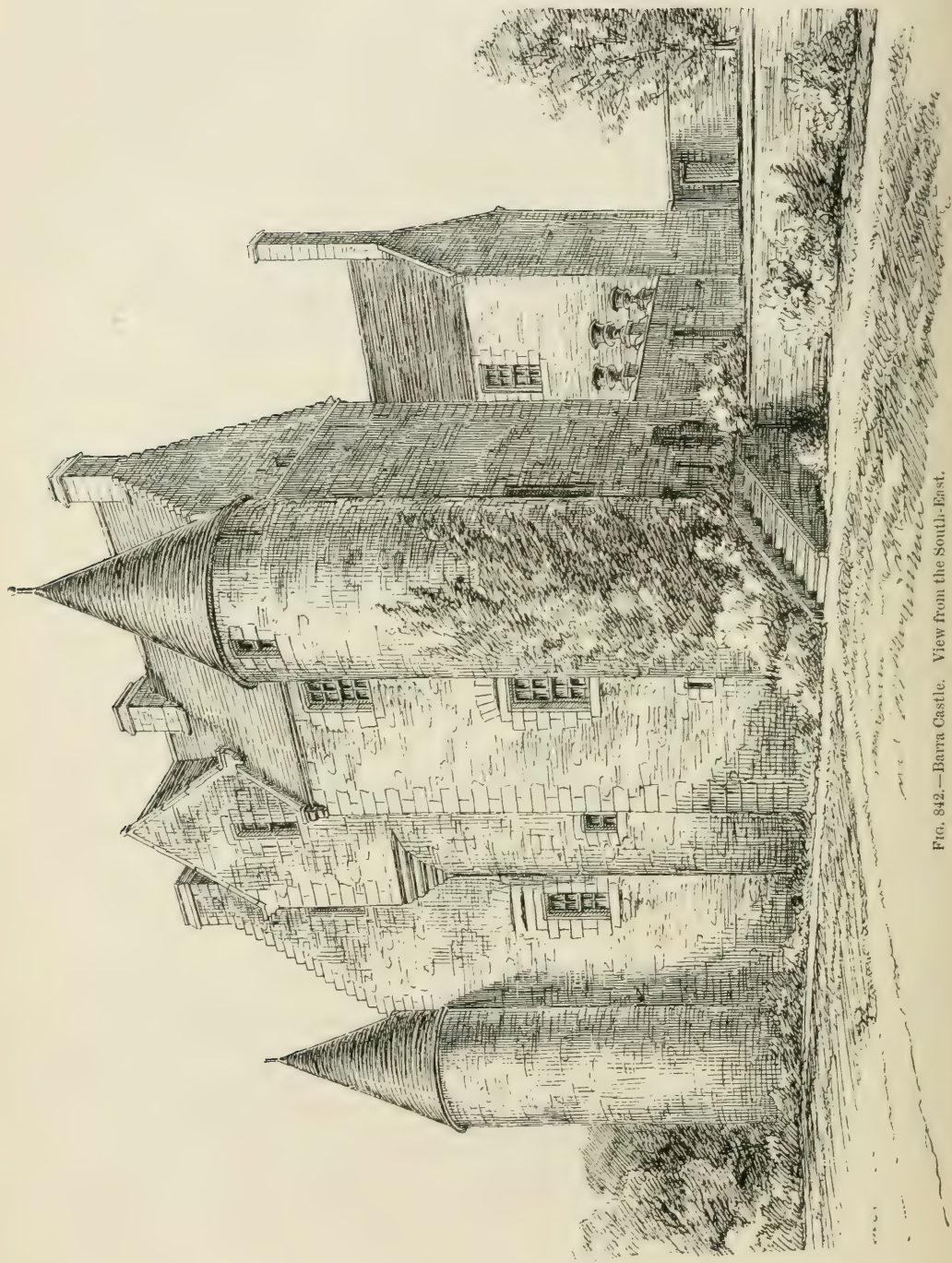


FIG. 842.—Barra Castle. View from the South-East.

the rest. It provides a good deal of additional accommodation in a separate block, with a distinct door and stair, as was sometimes done—for example, at Culross Palace. The kitchen has a stone “filler” for water-supply from the outside, and it would seem that it was contemplated to erect an oven in the tower adjoining the fireplace, which, however, remains unfinished.

The upper floors (which have been greatly altered) contained the usual hall or dining-room over the cellars, and withdrawing-room over the kitchen.

The view (Fig. 842) shows the remarkable simplicity of the design, the turrets being carried up from the foundation, and corbelling being very sparingly employed. This is probably one of the most successful designs we have of this class of house.

There appears to be no trace of history or tradition connected with the erection of this mansion, but its architecture clearly places it in the first half of the seventeenth century.

ALLARDYCE CASTLE, FORFARSHIRE.

This building is remarkable on account of the extraordinary develop-

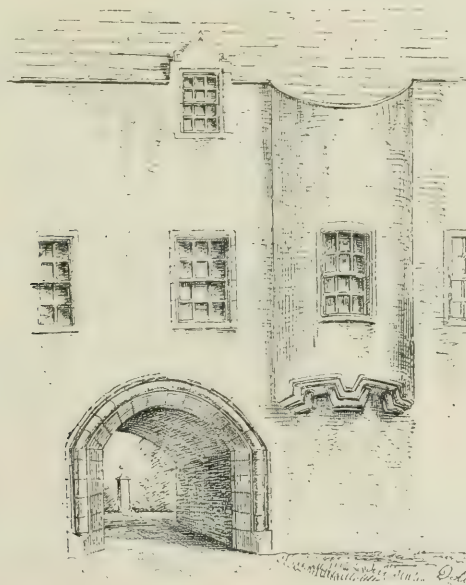


FIG. 843.—Allardyce Castle. Entrance Archway.

ment of label mouldings in the corbelling. This is a very favourite form

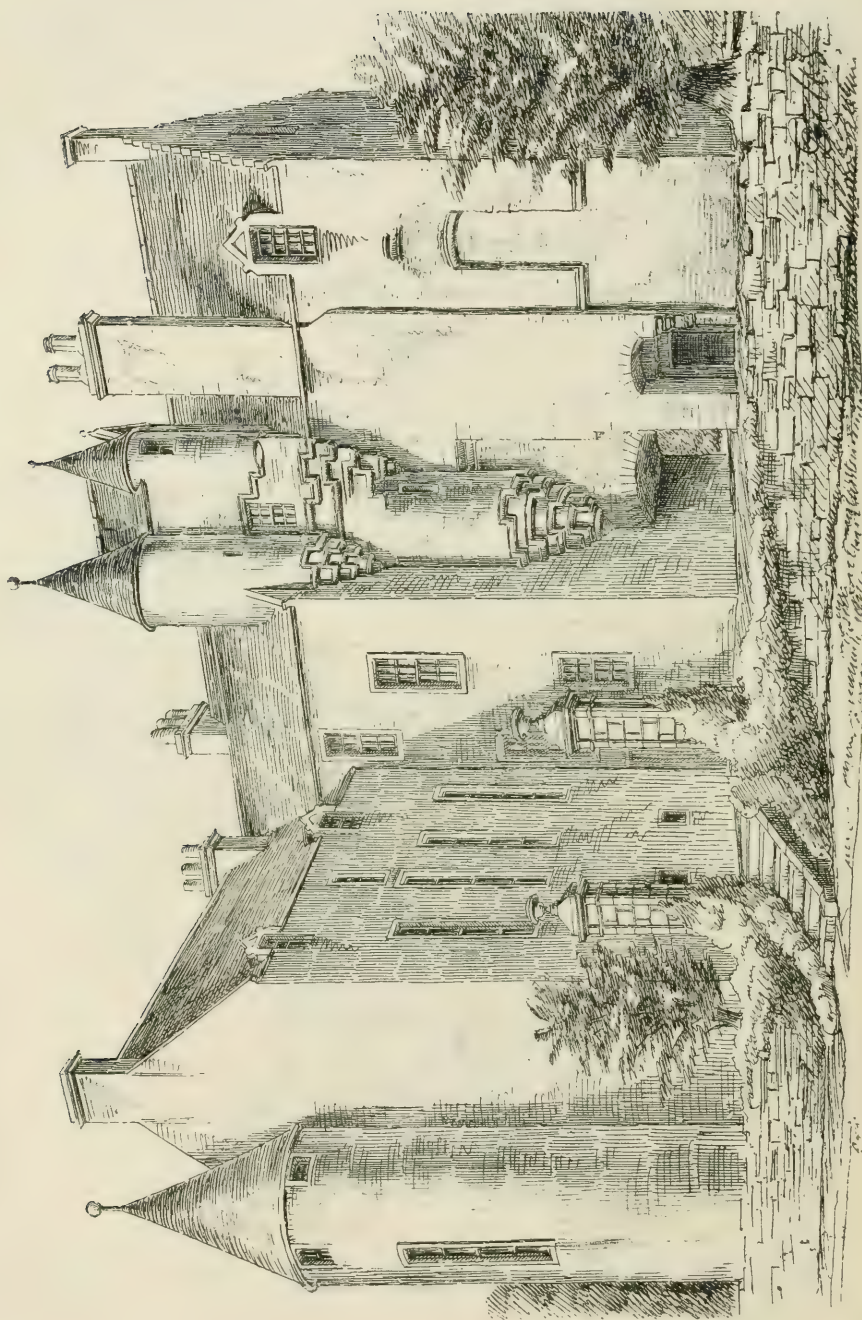


FIG. 844.—Allardyce Castle. Interior of Courtyard.

of ornament in the north of Scotland, but it has here (Fig. 844) been applied in a more prolific manner than usual, and, it must be admitted, with very picturesque effect. This castle presents a characteristic example of that style of work. The ornamentation of the corbels carrying the projecting staircase of the east front is also very remarkable (Fig. 843).

The building has been so much altered and modernised that the original plan is no longer recognisable. The entrance archway (Fig. 843) to the courtyard, however, still remains, with a bold bead and splay on the outside. The pillars in the inner court seem to have formed the entrance to the garden beyond, down a flight of wide steps.

The castle was formerly the property of the Allardyces, of that Ilk, a very old Forfarshire family. Sir John, the first Knight, probably built the castle about the beginning of the seventeenth century. It is situated above the eastern steep bank of the Bervie Water, about two miles up from Bervie.

AIRTH CASTLE, STIRLINGSHIRE.

Situated on the top of a hill, near the Forth, this castle has been



FIG. 845.—Airth Castle. View from the North-East.

greatly altered and added to, but some portions of the angle tower, and

south and east fronts still remain. As pointed out by Billings, the tower is interesting as exhibiting both the roofed turret and the open bartizan, and the dormers of the east front are specially worthy of attention from the peculiarity and beauty of the ornamentation of the tympanum, and the careful design of the mouldings (Fig. 845). One dormer represents the foliage of the fern, and the other has the field spangled with stars. Adjoining the castle is the old church of Airth, which contains some Norman work.

The castle probably belongs to the end of the sixteenth century.

COREHOUSE CASTLE, LANARKSHIRE.

This crumbling ruin occupies a splendid situation on the top of the lofty cliffs which overhang the famous Corra Linn on the Clyde, a few miles



FIG. 846.—Corehouse Castle. View from the South-West.

above Lanark (Fig. 846). The rock on which the castle stands is an isolated promontory, with perpendicular faces on three sides, protected by the river at its base, and cut off on the fourth side by a deep fosse from the

mainland (Fig. 847). This fosse is now crossed by a roadway, enclosed with stone walls, but was certainly originally defended with a drawbridge. The enclosing wall along the north side, next the fosse, is 6 feet in thickness, and the doorway which passes through it was strengthened with a sliding bar, the hole for which still remains. There appear to have been buildings in the courtyard, which probably contained the kitchen and offices, to judge from the oven and stone drain still existing. The main building extends along the west side of the rock, and contains on the

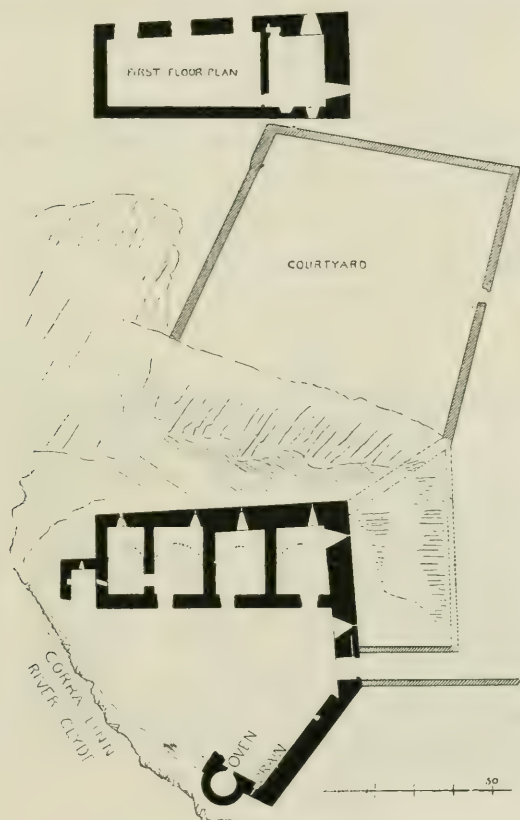


FIG. 847.—Corehouse Castle. Plan.

ground floor four vaulted cellars, with doors to the courtyard. These have all narrow loops in the outer walls. At the south end there is a smaller building, which may have contained the staircase, and perhaps have been in the form of a tower.

The first floor has apparently contained the hall, with a private room beyond, but, unfortunately, this floor is so ruinous that nothing more definite can be said of it.

Corehouse, or, as it was originally called, “Corrocks,” was for long the house and estate of the family of Bannatyne. It belonged in the twelfth century to the Abbey of Kelso, and in 1400 the Abbot appointed an inquiry as to the succession of William Bannatyne to the estate. In 1695 Sir J. Bannatyne sold the estate to William Somerville of Cambusnethan. Under the castle there was a corn-mill driven by the water at the top of the fall, which is 84 feet in height. (See *History of Upper Ward of Lanarkshire*, by G. V. Irving and Alexander Murray.)

ETHIE CASTLE, FORFARSHIRE,¹

The seat of the Earl of Northesk, about five miles northward from Arbroath. This castle or mansion was inhabited by Cardinal Beaton when Abbot of Arbroath about 1530, and also after being created a Cardinal between 1538 and 1546. His rooms are known; and, with the exception of some minor modern alterations, the place was in his day much the same as at present, though probably extending farther to the north and east.

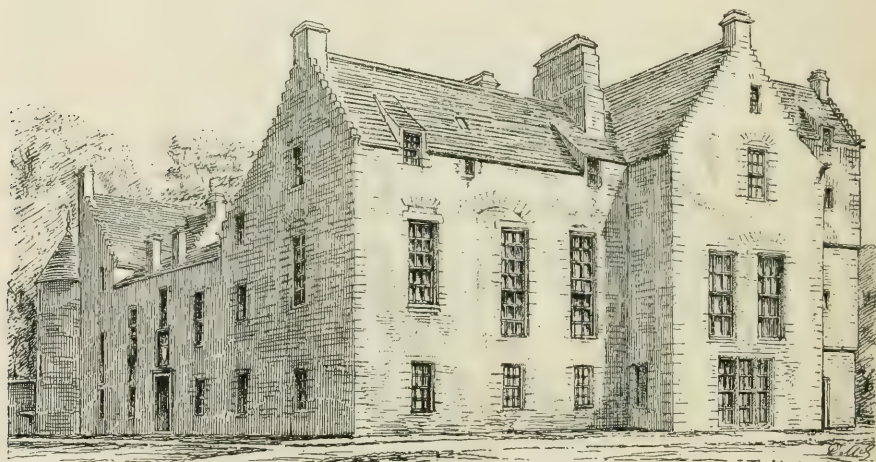


FIG. 848.—Ethie Castle. View from the South-West.

Ethie passed in 1549 from the Abbot of Arbroath to Sir Robert Carnegie, grandfather of the “Sir John Carnegie of Ethie,” who was created Lord Lour in 1639, and Earl of Ethie, with other titles, in 1647. These two titles afterwards became Lord Rosehill and Earl of Northesk. The castle has remained in the family ever since.

The building has been so much and so often altered that it is difficult

¹ We have to acknowledge the kindness of Lord Northesk, the proprietor, in furnishing us with nearly all the data for the description of Ethie.

now to detect what the original plan may have been, but the portion containing the principal rooms, and shown in the centre and on the right in the sketch (Fig. 848), seems to be the oldest.

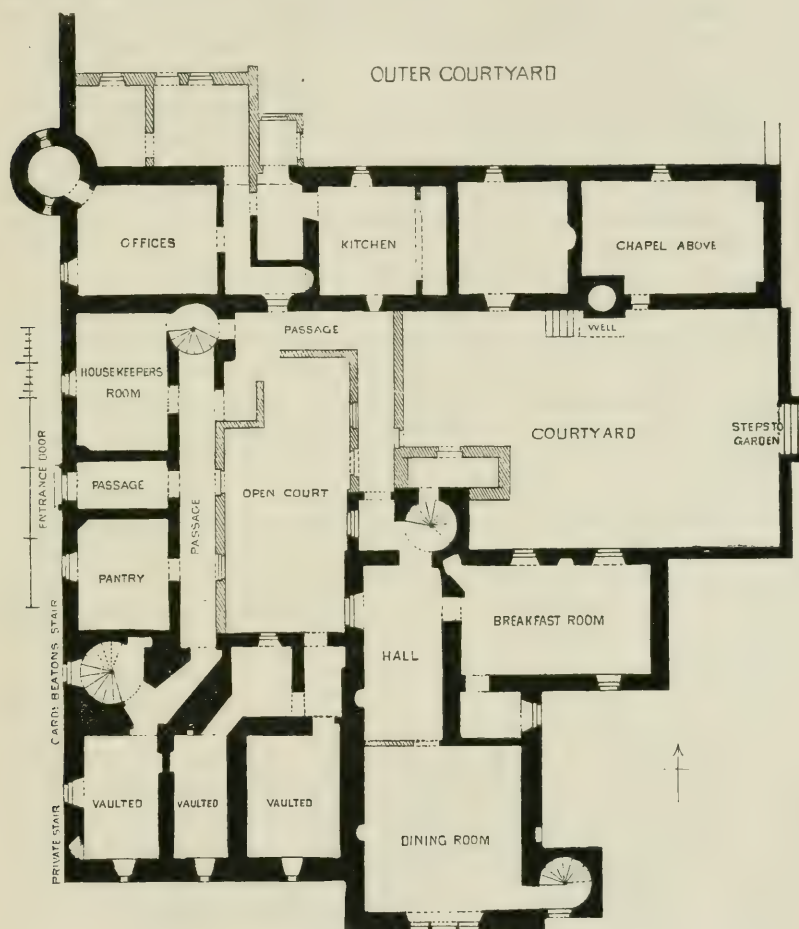


FIG. 849.—Ethie Castle. Plan.

The block at the south-west angle (Fig. 849) contains on the ground floor three vaulted chambers, one of them with a private stair to the floor above. The brick divisions of these are modern, but are probably substituted for old ones. Judging from the size of the old chimney, which still remains over the east end, part of this floor probably contained the kitchen. The walls of this portion are very thick, and on removing the "harling" from the old red sandstone, of which the whole is built, many small windows and narrow loopholes were discovered. Everything

tends to show that this was a castle either of the simple keep or L plan, with the staircase in the north-west angle. The first floor would be the hall, over the vaulted chambers, and seems to have been provided as usual with a private stair to the wine-cellar, of which some traces remain in the south-west angle. Ethie is described in Cardinal Beaton's time as being a "fortalice of considerable antiquity." This probably refers to the block just mentioned, which may thus have been a structure of the fifteenth century, like the keeps of Edzell, Rosyth, etc., forming a tower of greater height than the building now presents.

The large room to the east of this, with projecting staircase, is apparently an addition made in the sixteenth century to provide the enlarged accommodation then required. The staircase at the south-east angle reminds us of a similar one in the courtyard of Dunnottar Castle.

The walls of the courtyard appear to have extended northwards to the round tower at the north-west angle, and then eastwards from that point. Offices no doubt extended along part of these walls, some of which (including a kitchen with its great fireplace) are still preserved.

The numerous newel staircases also indicate some of the old parts of the plan.

The original castle thus became extended into a mansion built round a courtyard, with the main building on the south, the kitchen wing on the north, and the west side enclosed with a wall containing the entrance gateway. In later times the west wall has been raised and rooms built against it, the entrance being still preserved in the centre. Even these rooms appear to be ancient, from arms and carving on the stone-work at the back.

Many of the old rooms are full of interest from the antique furniture and fine tapestry and hangings they contain.

Externally there are few features of importance. The south-east stair turret, above referred to, has been little altered. This staircase now forms a private access to the garden. The very large windows in the rooms on the first floor are evidently insertions of last century. The alterations of the walls are distinctly visible. The turrets and back buildings at the kitchen wing still display a good deal of the original work.

At the east end of the north range is situated on the first floor what was formerly the chapel. An outer courtyard, measuring 100 feet each way, lies to the northward of the castle. It contained an arched entrance gateway in the north wall, where it adjoins the main roadway and bridge over a small stream. From the coat of arms above it, and the stone mounting steps outside, this was clearly at one time the chief entrance to the large outer courtyard just mentioned, but probably later than the small entrance in the west wall. The whole buildings were formerly surrounded with a moat or ditch on all sides, but is now filled up except the north-east angle, where it is partly occupied with old trees, and in some places dug out.

A little stream running into a small lake or pond to the south-west, seems to have been the means of filling it with water at need, though there is also a spring communicating with it from the east.

Indications of walls and solid foundations are found in places just inside it, especially at the north-east and south-east angles. Although so much fresh water is about, a deep well is in the inner courtyard.

Notwithstanding the many changes to which it has been subjected, Ethie yet retains a wonderful amount of the genuine character of a Scottish mansion.

MENSTRIE CASTLE, CLACKMANNANSHIRE.

This is a fragment of what was once a large mansion with a courtyard surrounded with buildings. It stands about two miles west from Alva, and $3\frac{1}{2}$ miles eastwards from Bridge of Allan. It is celebrated as the birthplace of Sir William Alexander, first Earl of Stirling, the poet, the coloniser of Nova Scotia, and the builder of "Argyll's Lodging" in Stirling. It is also believed to be the birthplace of Sir Ralph Abercromby, of Egyptian fame. This castle was destroyed by Montrose during the same raid in which he wreaked his vengeance also on Castle Campbell.

Little is now left of this once very interesting building, and what little remains is turned to ignoble uses.

The south front, shown to the right in the view (Fig. 850), is tolerably complete. The tympana of the dormers have, however, disappeared.



FIG. 850.—Menstrie Castle. View from the South-West.

The entrance gateway, which is a very characteristic feature of seventeenth-century work, still remains (Fig. 851). It exhibits a curious mixture of Classic and Scottish architecture. The shafts, caps, and drip-stone

mouldings, with cable and ball flower enrichments of the earlier style,

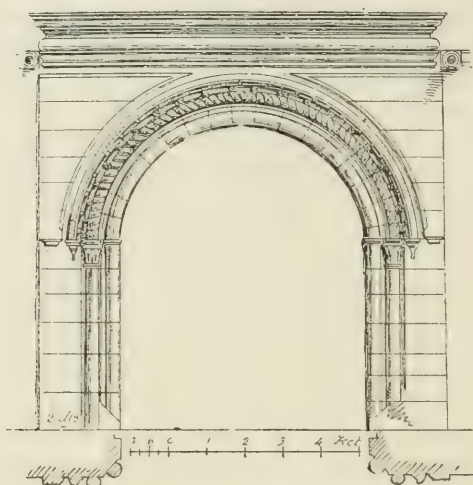


FIG. 851.—Menstrie Castle. Entrance Gateway.

are mingled with the architrave frieze and cornice of a pseudo-classic entablature.

BALLINBREICH CASTLE, FIFESHIRE,

Occupies a strong situation on the right bank of the Firth of Tay. It originally consisted of a small keep (Fig. 852) set upon the south wall of a great courtyard or enclosure of an oblong shape, measuring about 160 feet by 90 feet. The keep projected beyond the courtyard walls towards the south. The remains of a round arched doorway in the portion of the enclosing wall towards the east indicate the original entrance to the courtyard on the landward side. There was probably a similar space between the keep and the west angle of the enceinte. At the opposite or north-west corner of the enclosure, and at a lower level (owing to the considerable slope of the ground), was the water entrance, about 8 feet above the ground. The double splay of one of the jambs of this doorway, with moulded cap and base, are imbedded in the wall. The west curtain wall projects about 5 feet beyond the line of this doorway, and it evidently projected further, and formed part of a tower of defence on this, the river side of the castle. This wall is about 20 feet high and 6 feet 6 inches thick. About the centre of this curtain was a postern, but it was built up during the subsequent alterations.

A turnpike stair gave access to the walls on the east side. In the

south wall of the original keep, and in the upper floor, are the remains of sedilia (Fig. 853) divided into three pointed arches, which had shafts with caps at each angle, and probably ornamental brackets under the centre imposts. The sedilia have quite an ecclesiastical appearance, which may be accounted for from the proximity of Lindores Abbey, about two miles farther up the river, and Balmerino, a few miles farther down.

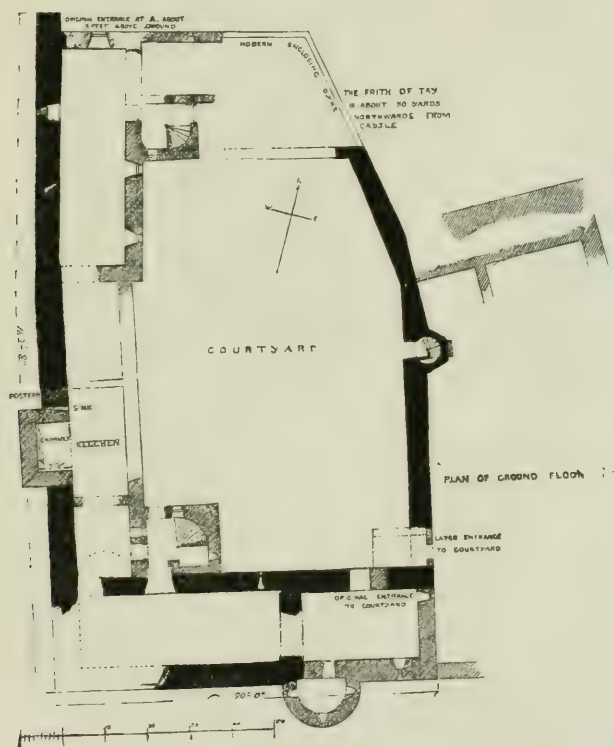


FIG. 852.—Ballinbreich Castle. Plan.

The courtyard seems to have been divided into an outer and inner bailey by a wall running from east to west, on the line of the present northern staircase. The courtyard is on the level of the surrounding ground up to this wall, and from thence to the outer wall and on to the river, a distance of about twenty yards, the ground slopes rapidly.

The castle had considerable protection on its east and west sides respectively, from deep ravines running down to the river, while on the south side it was perfectly open, unless it was protected by a ditch, all traces of which (if it ever existed) have disappeared.

From the size of the courtyard and thickness of the walls, and from the style of the sedilia and the other details, we think there can be no

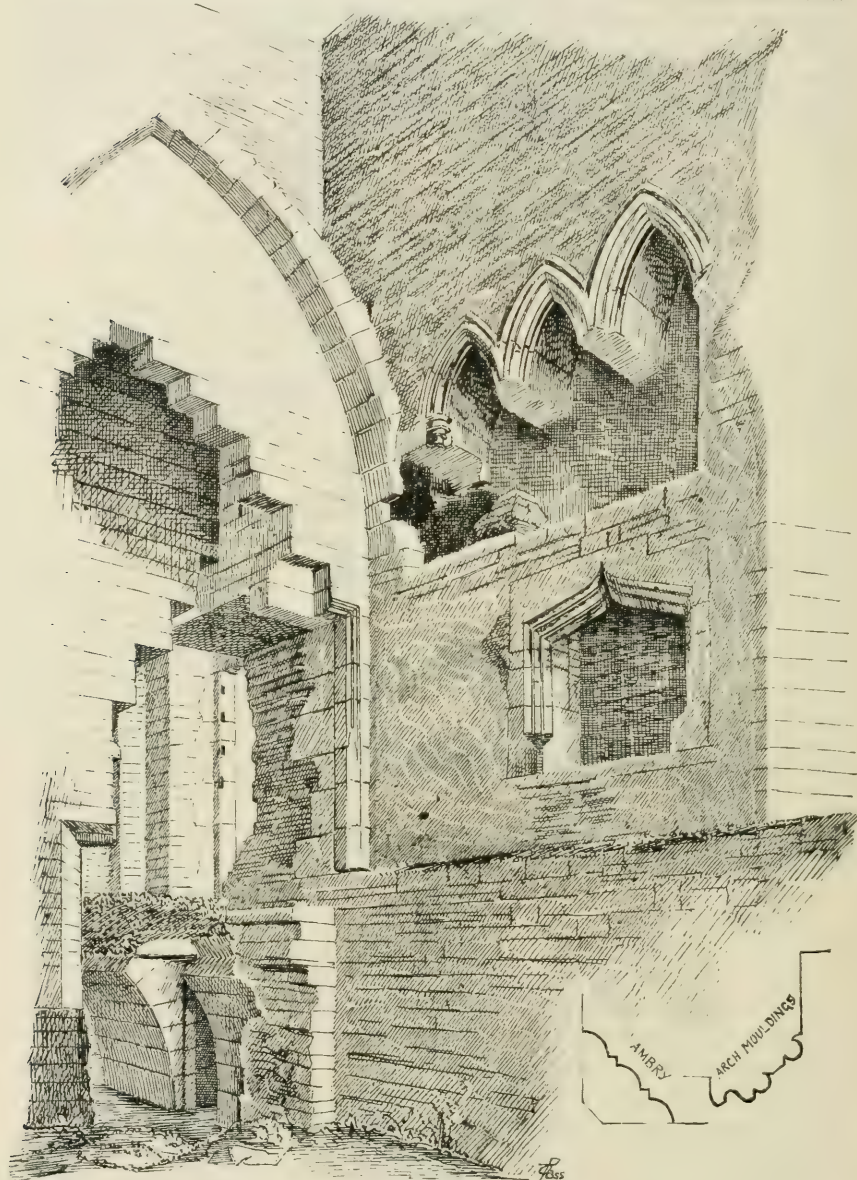


FIG. 853.—Ballinbreich Castle. Sedilia and Ambry.

doubt but that this castle belongs originally to the fourteenth century, but as the more important of the existing buildings belong to the

sixteenth century, we have described it along with the castles of the Fourth Period.

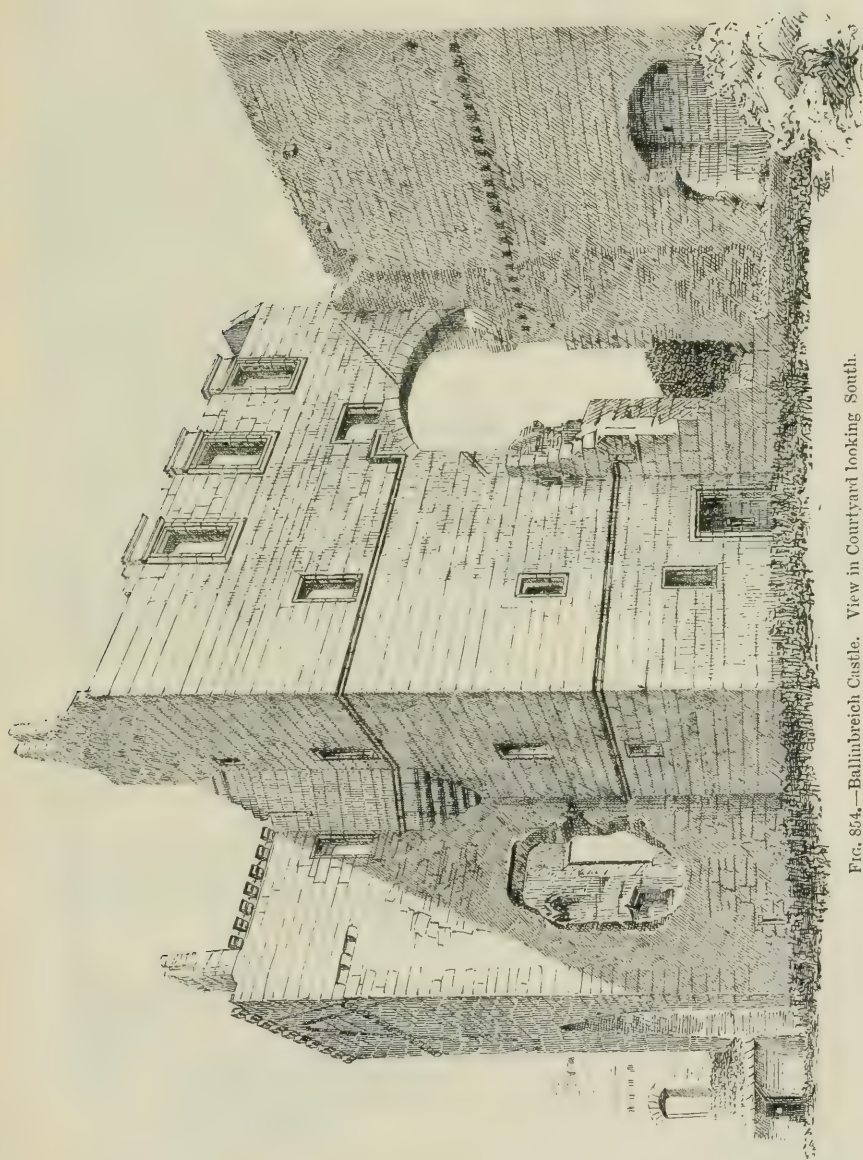


FIG. 854.—Ballinbreich Castle. View in Courtyard looking South.

In the sixteenth century the keep underwent very considerable

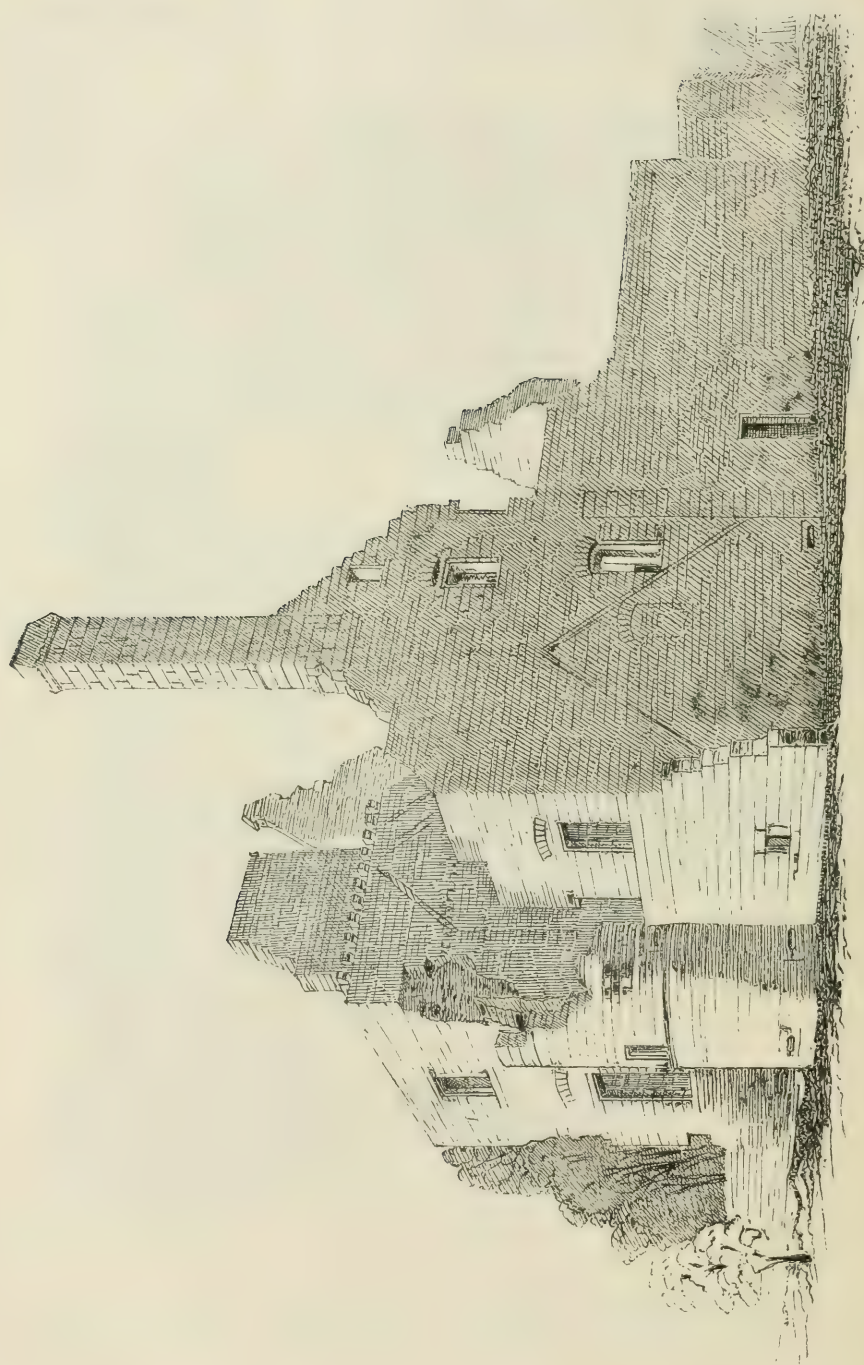


FIG. 855.—Ballinbreich Castle. View from the South-East.

alteration, and extensive buildings were erected against the inside of the western curtain, while the angles at the west and east of the original keep were included within the castle and occupied with buildings. The land entrance was then changed to the east side, as shown on plan, where an arched entrance and gatehouse similar to those at Castle Campbell were built. These alterations probably took place in the castle about 1572, as we were informed that a stone with this date, and the letters A. E. R. (Andrew, fifth Earl of Rothes), was taken from above this doorway, but is now apparently lost.

The chief alterations and additions, however, appear, from their style, which is of an advanced Renaissance order, to belong to a somewhat later period (Fig. 854).

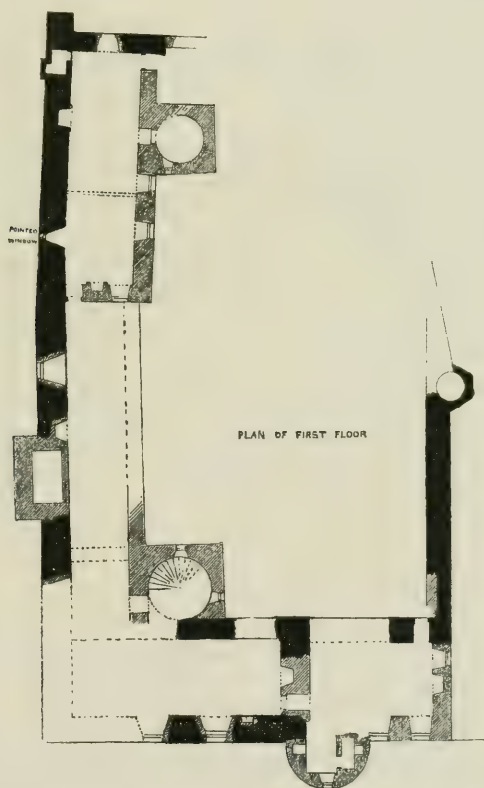


FIG. 856.—Ballinbreich Castle. Plan of First Floor.

During these alterations the keep was heightened. The old parapet corbels, which are left on the east and north sides, show its original height (Fig. 855). Its west wall was also taken down, and the building

continued to the line of the west curtain wall, while internally it seems to have been entirely gutted. At the south-west angle, and above the cellar floor, which was not vaulted in the usual way, was the great hall, 46 feet long by 17 feet wide (Fig. 856), with a pointed stone roof, which was built against and concealed the sedilia already described of the earlier keep. The existence of these would not have been known had not this stone roof been in a ruinous condition and almost all fallen down. This is a singular instance of the small respect paid to the works of an earlier generation by their successors. It may however be observed, as so far excusing their obliteration, that the sedilia were not on a level suitable for the new floor.

A new seat was constructed immediately under the old at a suitable level, but of a much inferior design (Fig. 853).

The buildings along the west curtain were three and four stories in height, reached by two handsome staircases, the whole of considerable magnificence. The workmanship of the masonry is not surpassed in Scotland. The stone of the south staircase, and the castle generally, is of a red sandstone, while the north staircase is of a yellow freestone.

The kitchen is against this curtain wall, which was slapped through to make room for its chimney. This is of good dimensions, being about 12 feet by 8 feet, with the sink and drain alongside.

The space already referred to at the south-east angle as having been included in the castle by the additions, has a round tower on the south face provided with shot-holes. The whole buildings here were vaulted on the ground floor, and consisted of two stories above; but, at a still later period, they seem to have been heightened in order to contain an attic floor, the portion added being indicated by the masonry, set against the tall chimney of the east gable, but not bonded into it, as also by the grooves cut for two roofs against the opposite wall of the heightened keep (Fig. 855). The two stories just mentioned also extended over the entrance gateway, and probably contained the portcullis-rooms.

There are remains of buildings outside the east curtain wall between the castle and the ravine already referred to. These are supposed to have been the chapel, but they are in too ruinous a condition to admit of certainty on this point.

About the beginning of the fourteenth century the barony of Ballinbreich passed, by the marriage of the daughter of Sir Alexander Abernethy, to Sir Andrew Leslie of Leslie and Rothes, Aberdeenshire, and it was probably shortly after this date (1312) that the castle was begun. The family held other properties in Fifeshire, and at Leslie, in the centre of the county, they had a residence which, in the course of time, became their principal abode, and Ballinbreich was allowed to fall into ruin.

As the Earls of Rothes (to which title the family were raised in the

middle of the fifteenth century), the Leslies of Ballinbreich played a not unimportant part in the history of Scotland.

In 1680 Charles II. created the seventh Earl Duke of Rothes and Marquis of Ballinbreich, both titles dying with him.

ARGYLL'S LODGING, STIRLING.

This is probably the finest specimen of an old town residence remaining in Scotland. It is situated on the Castle Hill of Stirling, within a few hundred yards of the fortress. The building forms three sides of a square (Fig. 857) round an irregular courtyard, measuring about 55 feet across in both directions, and enclosed with a lofty wall on the west

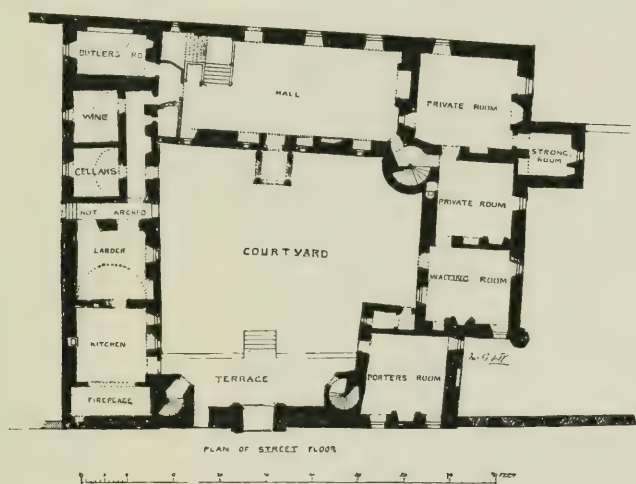


FIG. 857.—Argyll's Lodging. Plan of Ground Floor.

side, towards the street. We have still many specimens left of this arrangement for a town mansion. It was a favourite one with our ancestors down till last century, either for a single house, or for several houses occupied by different families; but we have nothing on the same scale and so complete as this. The mansion is now used as a military hospital, and it is fortunate that a purpose has been found for the building, involving no sacrifice of any of its architectural features, and affording a fair guarantee that these will be preserved from falling into ruin and neglect. The entrance to the courtyard is by an arched gateway (Fig. 858) through the enclosing wall, inside of which the visitor finds himself on a terrace some two or three feet above the level of the

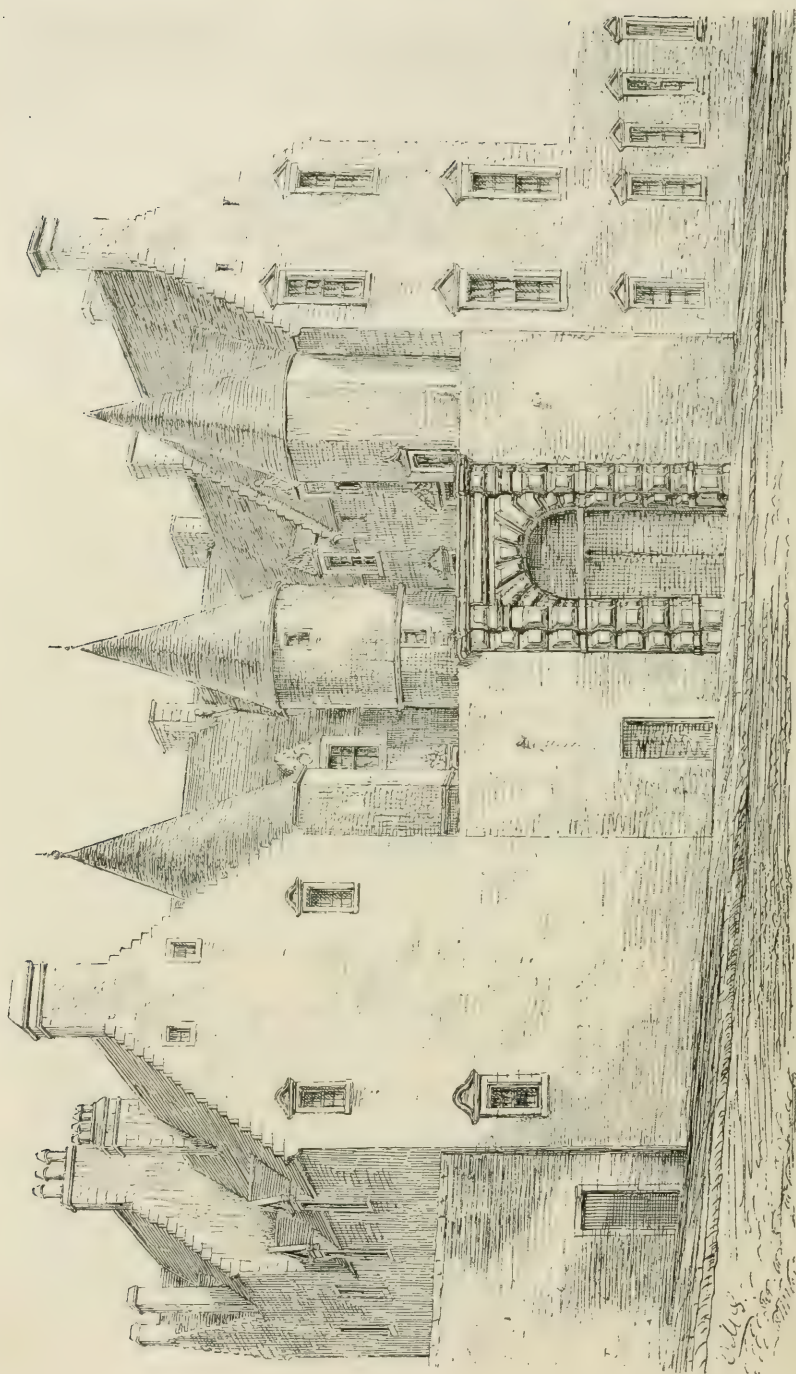


FIG. 858.—Argyll's Lodging. View from the Street.

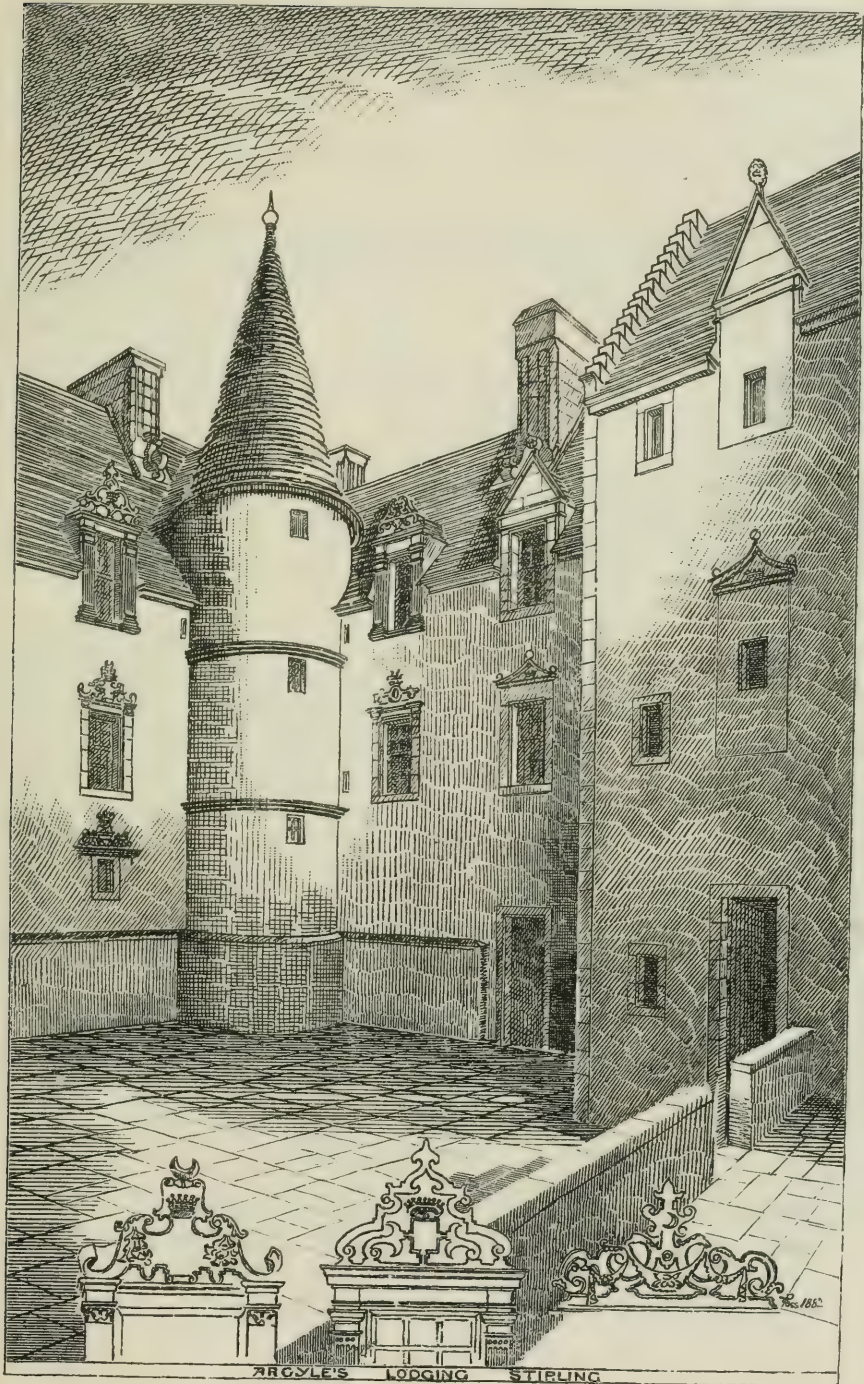


FIG. 859.—Argyll's Lodging. View in Courtyard.

courtyard, with steps leading down in the centre, and a parapet wall on either hand along the front of the terrace. The views in the courtyard (Figs. 859, 860, and 861) are extremely quaint and interesting, showing buildings of various heights, and of modest architectural pretensions and size, adorned here and there with carved pediments over the windows, which have simple mouldings, and are enriched with the interlacing

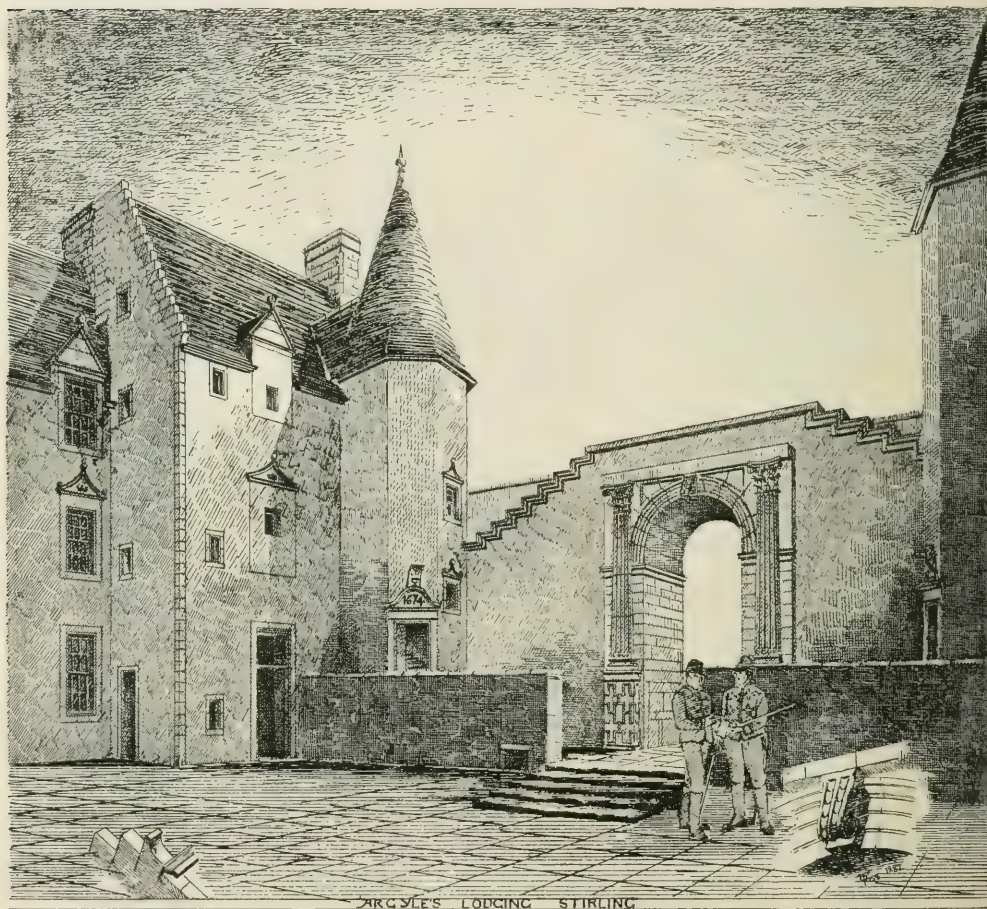


FIG. 860.—Argyll's Lodging. View in Courtyard.

ornament so characteristic of the seventeenth century in Scotland. An elaborate but somewhat stumpy porch, with Roman Doric pilasters projecting from the main building opposite the gateway, conspicuously marks the principal entrance, and the staircase turrets at the four

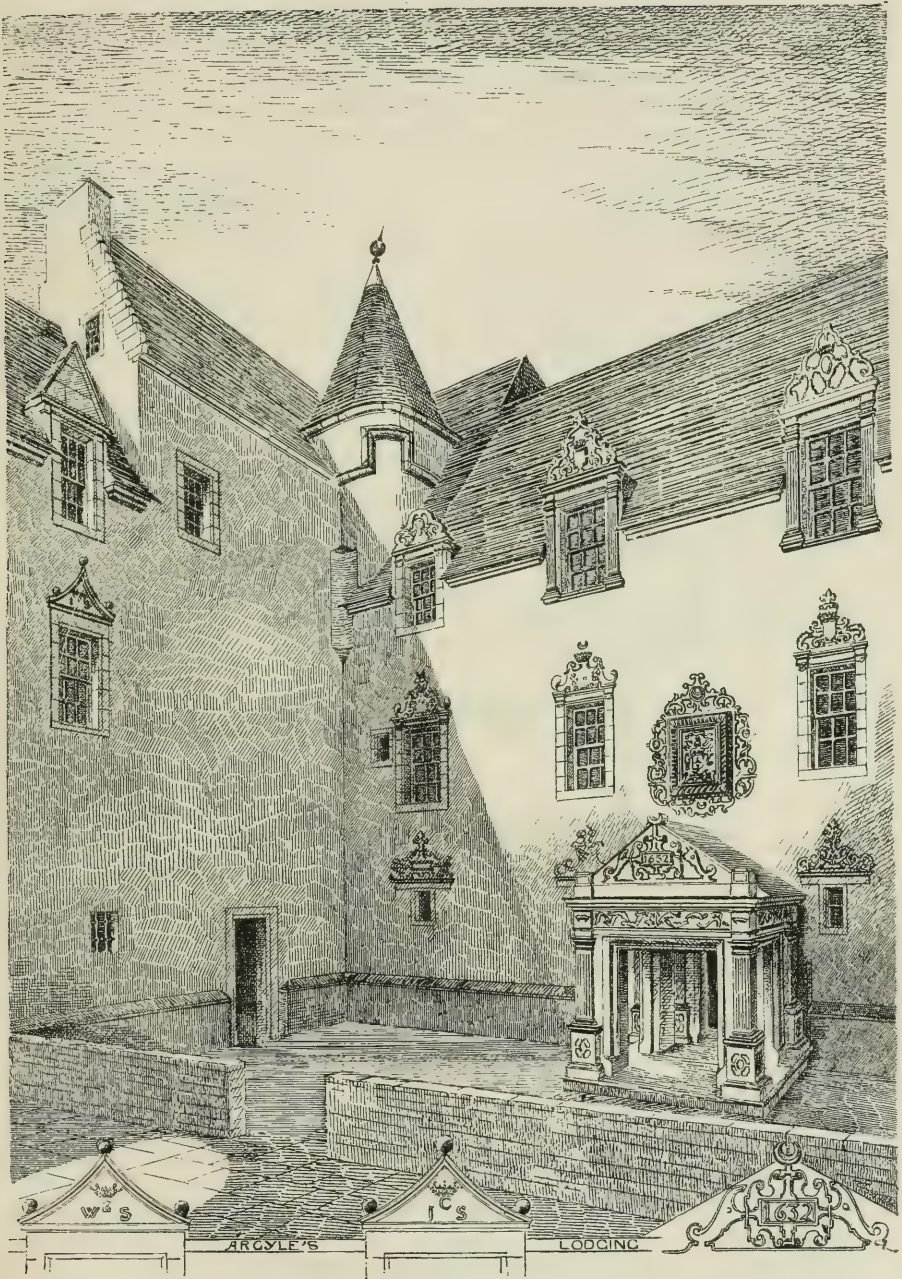


FIG. 861.—Argyll's Lodging. View in Courtyard.

corners, which are all diversified in design, combine to make a singularly picturesque architectural quadrangle.

Entering by the porch, we find ourselves in the hall, 47 feet long by 19 feet 9 inches wide, with a very elaborate chimney-piece at the south end. This end of the hall is now unfortunately partitioned off, and converted into the hospital kitchen. At the other end of the hall is the staircase leading to the first floor, having a wooden balustrade, with massive handrail and corner-posts. This staircase is open to the hall, and not enclosed, as is usually the case in Scotland. In this respect it recalls many English examples. The basement floor of the north side of the quadrangle is all vaulted in stone, and contains the kitchen next the street, and the various offices connected therewith, and has a communication with the hall stair. The kitchen is 16 feet 4 inches by 15 feet 4 inches, and has a fireplace 17 feet 8 inches by 7 feet 2 inches, and is provided with a stone sink. In the larder adjoining the kitchen a stone pillar is left in the centre of the east wall, beyond which a passage, not arched, and open towards the larder, leads right through the building from the courtyard to the garden outside. The butler's or service room is at the east end of this wing, adjoining the stair, and the intermediate space contains the cellars. An entrance-door from the terrace leads to the kitchen, down a few steps in the angle turret, and a narrow door adjoining the turret leads through the enclosing wall to the street.

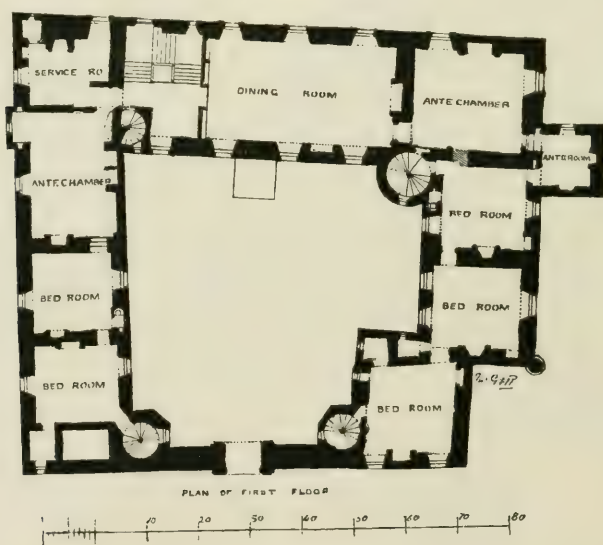


FIG. 862.—Argyll's Lodging. Plan of First Floor.

In the buildings forming the south side of the quadrangle are various

private rooms leading through each other, and communicating with the hall, one room (a waiting-room) having a separate door from the courtyard, as has also the porter's room, at the end of the terrace.

Projecting out into the garden, on the south side, is a strong room communicating with the inner private room. It has been intended to continue the building on this side southwards, fronting the street. The ground floor of the front wall, which seems to be all that was ever built, still stands. It is 33 feet 9 inches long, and has four windows, which are now built up (Fig. 858).

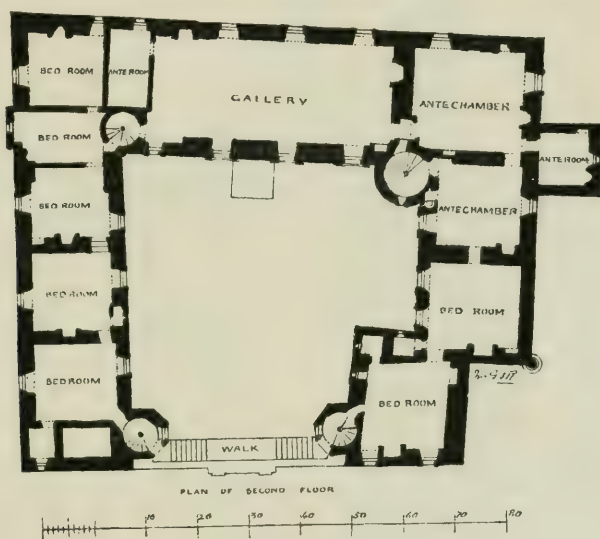


FIG. 863.—Argyll's Lodging. Plan of Second Floor.

In addition to the main staircase, three turret stairs give access to the first floor, two of which, entering from the terrace, have doors leading out to a passage or parapet walk on the top of the front wall, by which, and by steps with moulded ends (shown on Fig. 860), access is gained over the entrance gateway from the north to the south wings. These winding stairs continue to the floors above. The principal turret stair enters off the hall, and projects into the courtyard, at its south-east corner (Fig. 859). The steps are about 4 feet 3 inches wide, and wind to the various floors. A fourth turret staircase begins at the landing of the main stair, on the first floor, the principal staircase being carried in the usual manner to the first floor only. This staircase turret is contained within the building, but rises boldly through the roof, as seen on Fig. 861. Over the hall is the dining-room, lighted by three windows on each side, and having a finely carved fireplace at the

south end (Fig. 862). Above the dining-room is a grand gallery or drawing-room, 46 feet 6 inches long by 19 feet 8 inches wide. On both floors the various rooms open into each other, and communicate with the different staircases. Several are provided with garde-robes and large closets, in the thickness of the walls. Without including these, the two upper floors contain twenty-two rooms, and there are eleven apartments (including offices) on the ground floor. With the attic rooms for servants, there are altogether about forty apartments in the building.

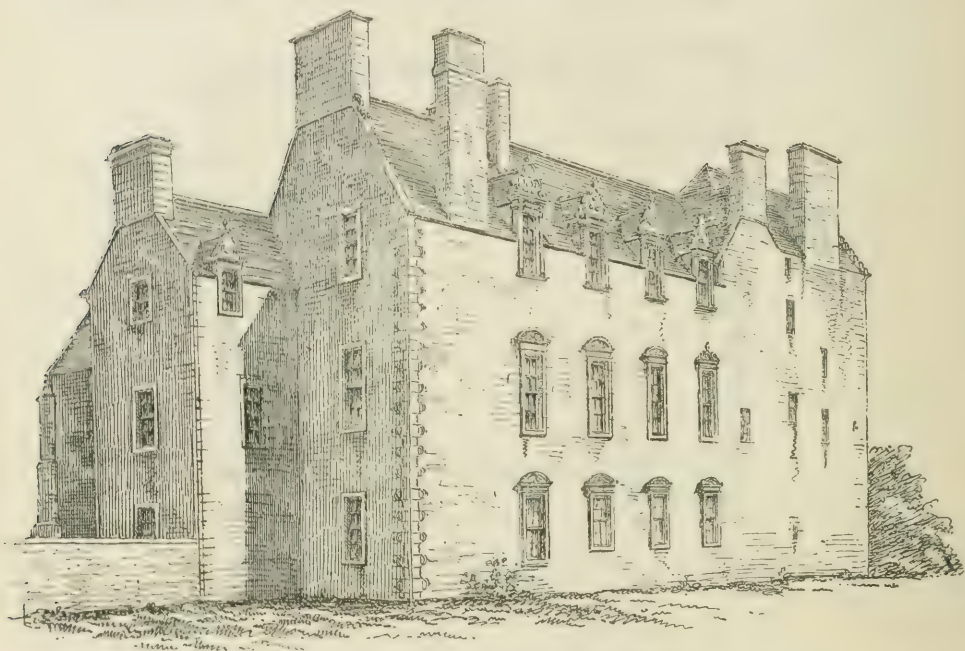


FIG. 864.—Argyll's Lodging. View from the South-East.

This house was begun by Sir William Alexander of Menstrie, afterwards created Earl of Stirling, who occupies a conspicuous place in the poetical literature of Scotland during the seventeenth century, and is still better known in connection with the gigantic scheme for colonising Nova Scotia in 1621. He received from King James a charter in connection with this scheme, afterwards so much increased that Sir William was virtually lord of what are now the Northern States and Canada; and probably this house was built with money realised by the Earl out of the success which at first attended his scheme. It is dated in several places 1632. The portion built by him seems to have been the whole of the eastern or central block, and the return on the north, as far as the high gable seen in Fig. 861, which is the thick cross wall seen on the

upper floor plans, and carried on the pillar above referred to in the larder. He also seems to have built the return of the south wing with the stair turret as far as the high building which projects into the courtyard, and shown on Fig. 859. The initials of Earl William, and those of his wife, Countess Janet, are carved on some of the pediments, with coronets over them.

The Earl died in unfortunate circumstances, bankrupt in fame and fortune, in 1640, and the house then seems to have passed into the possession of the Argyll family. By them it was completed as it now stands about 1674, this being the date over the door of the south-west turret (Fig. 860). The entrance gateway (Figs. 858 and 860) is probably also of this date. It is a good example of the Renaissance features introduced about that time, and strongly resembles similar designs in Germany.

NEWARK CASTLE, RENFREWSHIRE.

Newark Castle is situated at Port-Glasgow, on the southern bank of the Firth of Clyde, and is now closely surrounded and hemmed in by ship-building yards. The building is quite entire, and is partly inhabited by several families, but the uninhabited portion is in great dilapidation and disorder. This is much to be regretted, Newark being such a fine specimen of our Scottish Domestic Architecture of an advanced type. It is built round a courtyard, and forms three sides of a quadrangle (Fig. 865), being open towards the south and partly to the west, the latter side not extending so far south as the eastern side. There are indications of the former existence of an enclosing wall at the west side, and doubtless the courtyard was enclosed, as the entrance is through an arched passage in the west range of buildings with a guard-room entering off it. The castle is of three periods, the earliest being the keep at the south-east corner, tinted dark on the ground plan. It measures 29 feet by 23 feet 1 inch over the walls, and 48 feet high to the top of the present parapet, which has been raised so as to obtain an additional story, thus making three stories above the vaulted basement (Fig. 866).

The present entrance doorway to the keep from the lobby of the more modern buildings is the original one. The ground floor only is vaulted, and contained two floors in the height of the vault, both being lighted with wide splayed narrow slits, some of which have been widened in after times. The same process has been carried out in the upper floors, where large Renaissance windows have been inserted to correspond with those of the new buildings. A corkscrew stair in the north-east corner leads to these floors, which contain the usual features of wall recesses, garde-robes, and fireplaces.

The building of the second period is that at the south-west corner,

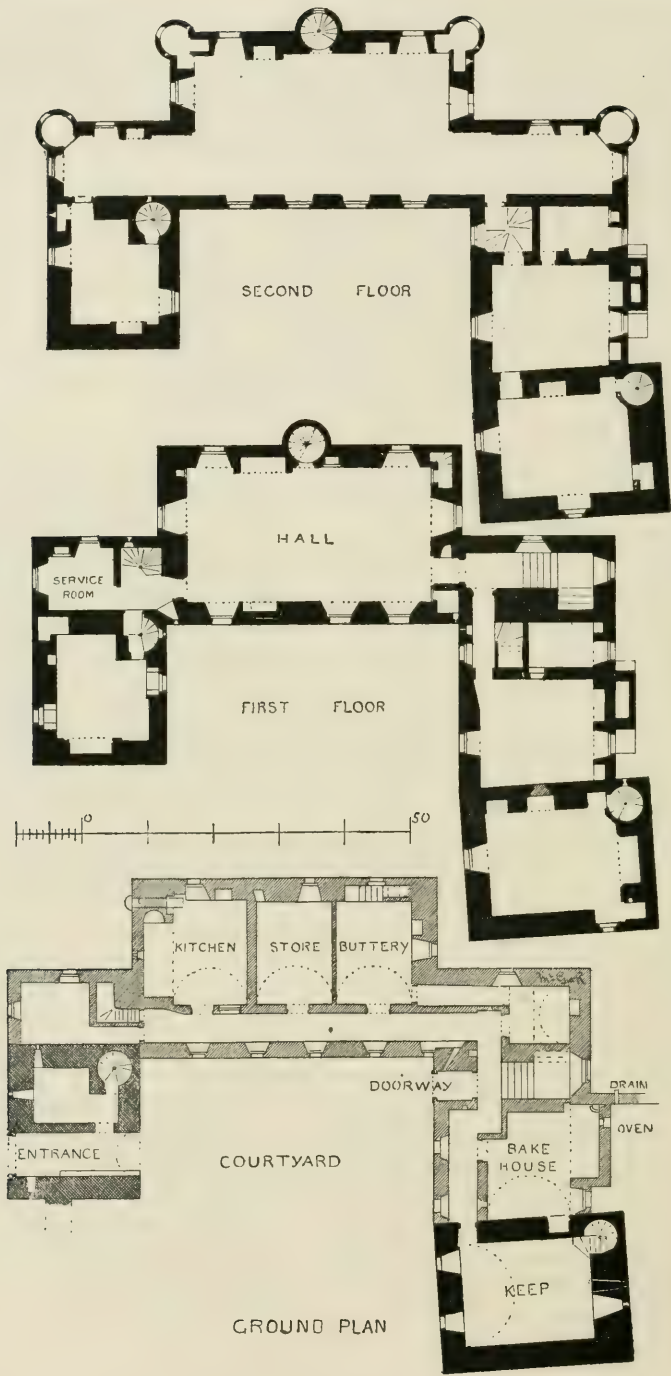


FIG. 865.—Newark Castle. Plans.

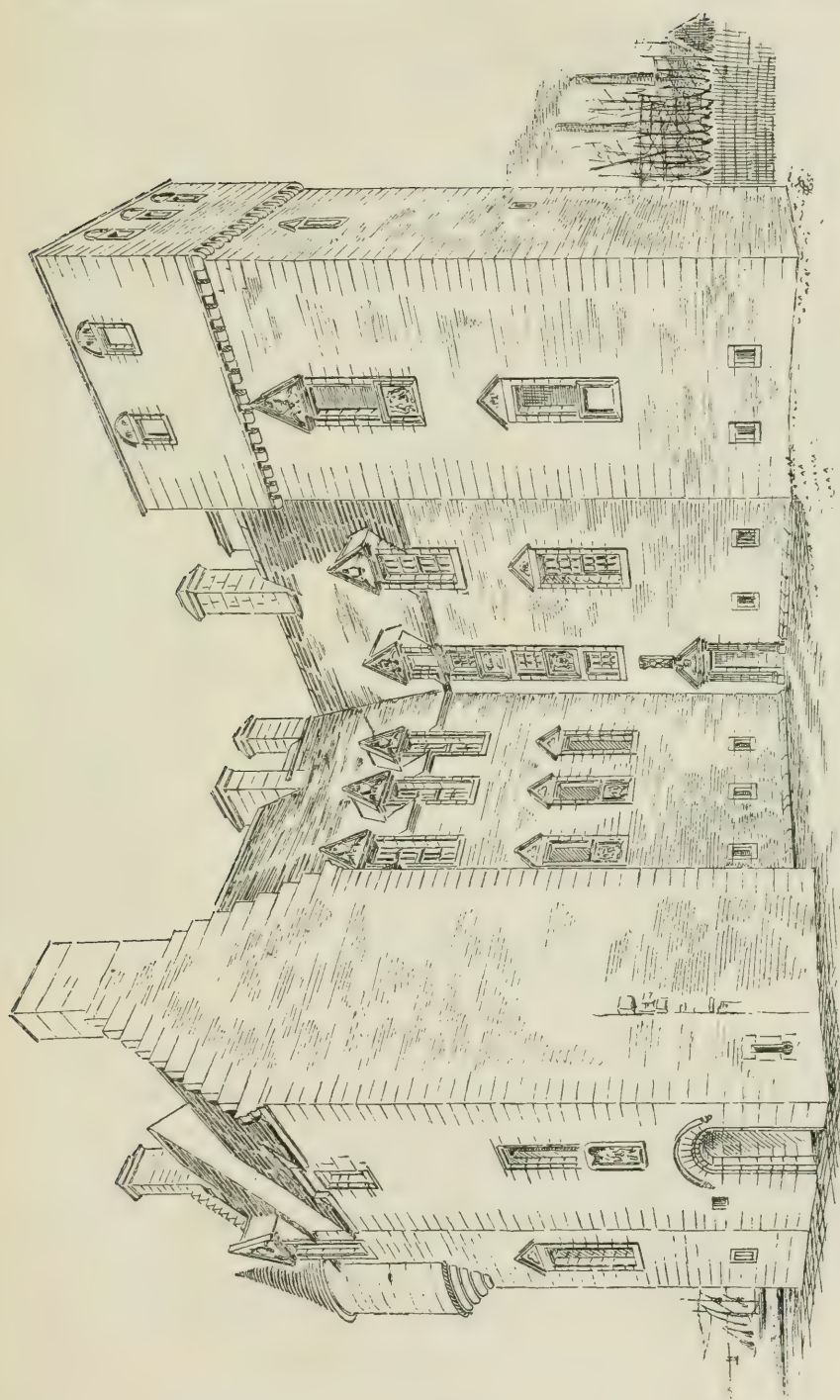


FIG. 806. — Newark Castle. View from the South-West.

shown by cross-hatching on the ground plan. This has evidently been the gatehouse to the courtyard, and contained the vaulted entrance passage. It measures 23 feet 6 inches by 20 feet 1 inch over the walls.

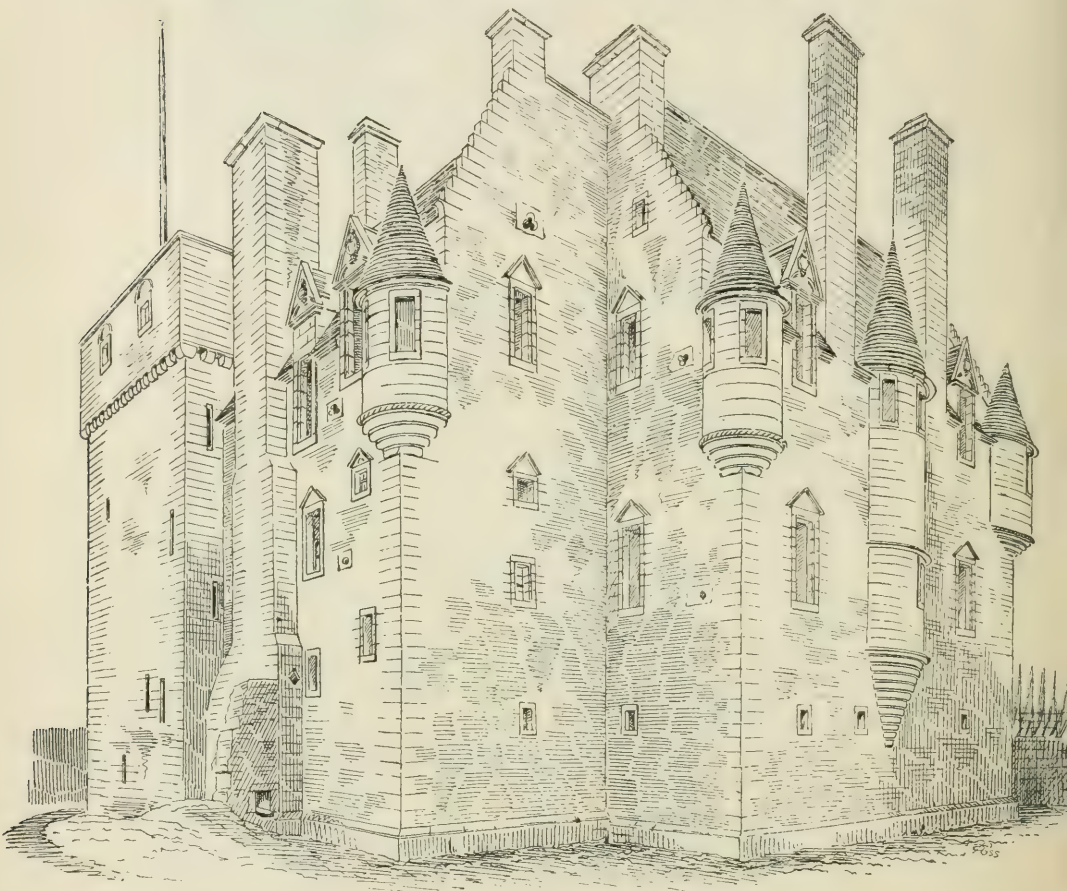


FIG. 867.—Newark Castle. View from the North-East.

The passage has the usual stone seat, and a slit so placed as to command the outside of the western enclosing wall already referred to. A corkscrew stair leads from the guard-room to the two upper floors, which, like the keep, consist of single apartments, each having the same accommodation, save that in the gatehouse the windows have stone seats. The prevalence of the bead moulding is to be observed in the second period in place of the simple splay of the first. Alongside of the garde-robe on the first floor there is a small O.G. arched ambry.

The buildings of the third period comprise the remainder of the

castle, and are shown by single hatched lines on the ground plan. These are by far the most important parts of the edifice, and unite the two detached portions into one whole. The new buildings consist of a projecting centre and two end wings as shown on Fig. 867.

The principal and only entrance doorway is at the north-east corner of the courtyard. Above the doorway is the date 1597 and the inscription—"The blissingis of God be heirin" (Fig. 868).

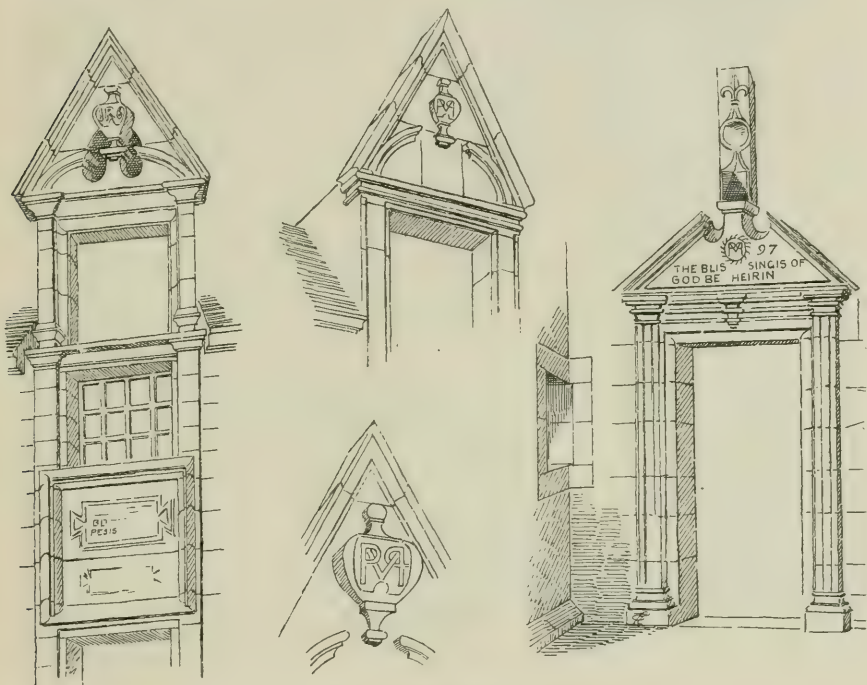


FIG. 868.—Newark Castle. Details.

Inside the door is a small porch, and opposite to it a handsome scale and platt stair leading to the first floor. A passage on the one hand leads to the keep and bakehouse, and on the other hand to the kitchen and offices. The whole of the apartments on this floor are vaulted. The kitchen contains a large fireplace and a stone inlet for water with the usual outside and inside trough and drain. There is also a service window into the passage. From the buttery or wine-cellar the usual private stair in the thickness of the wall leads to the hall on the first floor. Another private service stair at the end of this passage leads from the kitchen door to the hall and the service room adjoining on the first floor. Adjoining the keep is the bakehouse, which has a wide arched

fireplace, at the back of which is the oven door. The oven, which was outside the walls, is now a heap of ruins.

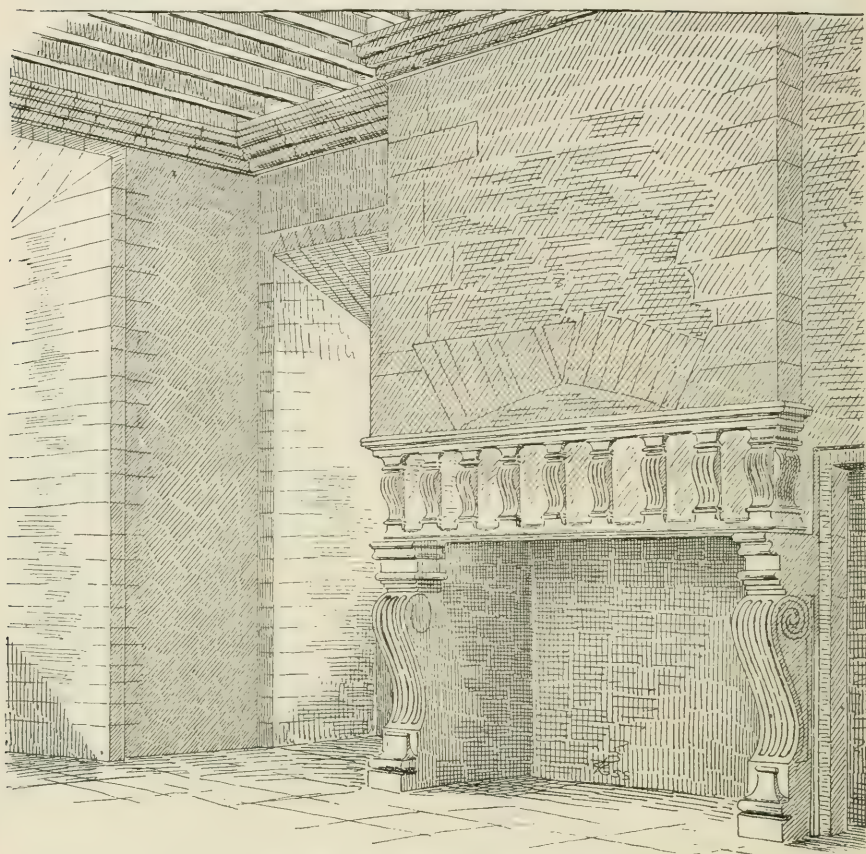


FIG. 869.—Newark Castle. Fireplace in Hall.

The hall (see Plan of First Floor) is a splendid apartment, measuring 37 feet 4 inches by 20 feet 8 inches, lighted by windows on all sides. These have all a polished stone fillet round the scuncheon or angle next the room. The two centre windows to the courtyard have their sills raised higher than those of the other windows (being about 6 feet above the floor) so as to admit of panels on the outside (Fig. 866) and a recess for a sideboard under one of them in the inside. The fireplace in the north wall (Fig. 869) is particularly noteworthy, being almost identical in design with that of the hall of Spedlin's Tower (Fig. 515). It measures about 8 feet 7 inches wide by 7 feet 6 inches high. Adjoining it a door leads into a projecting turret staircase. The cornice of the hall is of

stone (Fig. 869), and forms a support for the floor above. At the side of the hall door in the south-east corner of the room there is a small low closet about 2 or 3 feet above the floor provided with a small spy-window or shot-hole just over the entrance doorway. The upper floor (see Plan of Second Floor) is reached by a separate stair adjoining the landing of the main stair. It is at present an open apartment from end to end of the building, and is 83 feet 9 inches long. This space may have formed a great withdrawing-room or gallery, but was probably used for this purpose only on high occasions. It could be easily subdivided, there being checks in the stone-work of the projecting angles for moveable partitions, so as to screen the two wings off from the centre. Each of these has a fireplace, and would thus form a separate and complete apartment. The large central space has two fireplaces, and might also be subdivided into two apartments, the central turret stair giving access to one and the stair over the entrance door to the other. Entering off this floor are several fine turret closets.

The barony of Newark came into the possession of the Maxwells about the beginning of the fifteenth century, and the whole building was erected by this family. The keep dates from near the end of the century, probably about the year 1484.

The buildings of the third period were erected by Patrick Maxwell, whose monogram occurs frequently cut in the stone-work (Fig. 868). We have seen that the doorway bears the date 1597, while the north-west dormer has 1599.

The drawings of the details (Fig. 868), together with the general views, show the encroachment of Renaissance details upon the old Scottish design. We have still the angle turrets and crow-stepped gables, stair turrets with low corbelling, the cable mouldings, etc., of the old style, but the details of the doors and windows and the fireplace of the hall are in the new style, now beginning to be generally employed.

About ten years after the keep was built, James IV., in 1495, visited Newark on his way to put down disturbances in the Western Islands. The Maxwells were distantly related to Royalty.

Newark is one of the finest specimens of the seventeenth-century architecture of Scotland, and being on the outskirts of a very considerable town it would surely be possible to find some use to which it could be applied other than an inconvenient residence for a few poor families on the one side, and a receptacle for dirt on the other. From its plan it is well adapted for many modern purposes required by such a community as Port-Glasgow, and from its beauty it ought to be an object of just pride.

THE PALACE, CULROSS, PERTHSHIRE.

This mansion is situated in the town of Culross, in a detached portion of Perthshire, on the Firth of Forth, about eight miles below Alloa. At one time Culross was a flourishing town, and carried on a large trade in the export of coals and salt.

It also contained a rich abbey, some parts of which still remain, besides several other ecclesiastical buildings. The town stands on the steep sloping bank above the river, and along the narrow level ground at the bottom. It is now a quiet deserted old place, but contains many remains of its ancient prosperity. Amongst these the most important building is "The Palace," so called from having been occupied by James VI. when on a visit to Culross in 1617. The palace was then the mansion of George Bruce of Culross, whose arms and initials it bears, with the date 1597.



FIG. 870.—The Palace, Culross. Plan of Ground Floor.

This house is a good specimen of the town mansion of the period. It has a large courtyard with carriage entrance from the street (Fig. 870). The ground floor is vaulted and is occupied chiefly with the kitchen and dependencies, but has two rooms towards the courtyard, with doors entering directly from the court. One of these rooms has also a door to

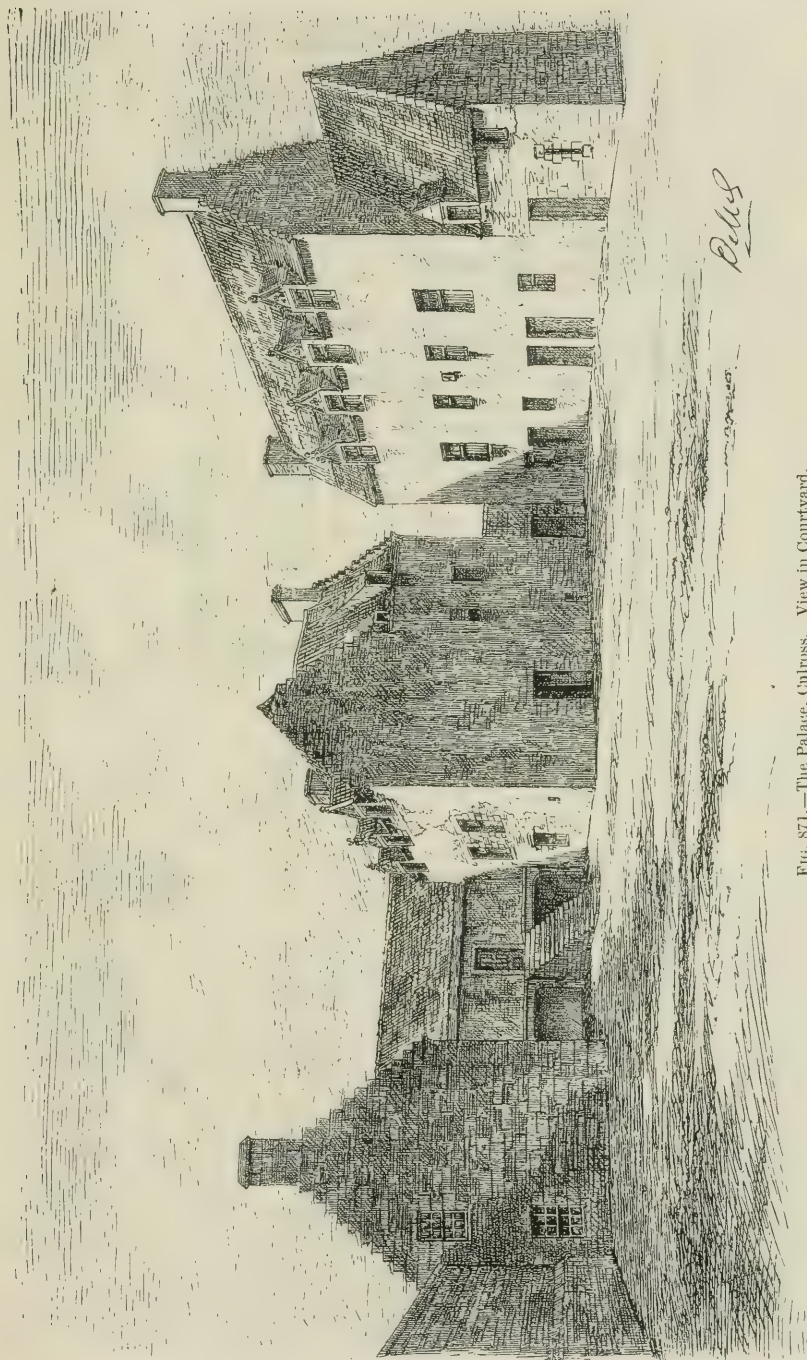


FIG. 871.—The Palace, Culross. View in Courtyard.

the street, and there is a door from the street to the kitchen department. The kitchen has a large fireplace with a window at one end of it, and a stone "filler" for water supplied from the well which is in the adjoining street, and the scullery has a stone drain to the outside.

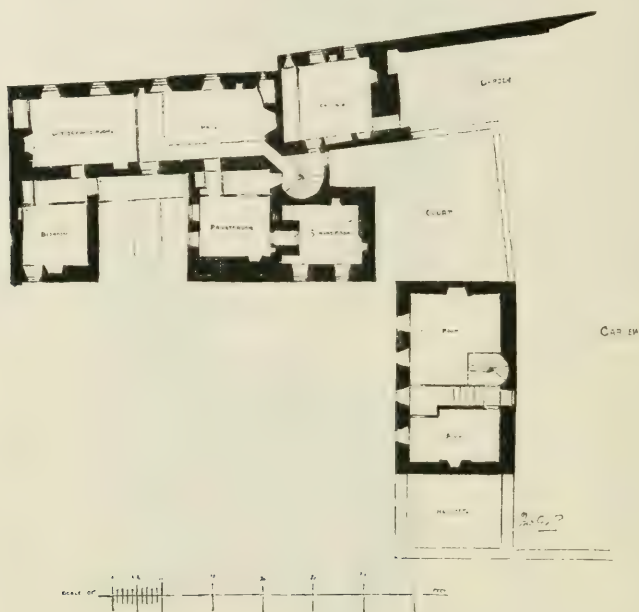


FIG. 872.—The Palace, Culross. Plan of First Floor.

To the north of the kitchen there is an outer kitchen entering from a small courtyard. This was probably used in connection with the stable buildings and rooms above, lying to the east.

The principal rooms are on the first floor, to which the entrance is by a wide outside flight of steps in a recess in the centre of the mansion (Fig. 871). This leads to a landing or corridor, also in the open air, from which access is obtained to the hall and to a bedroom at the south end (Fig. 872).

The hall and the above bedroom both communicate with the withdrawing-room in the south-west angle of the building. This bedroom, which may have been a guest's room, was thus quite separated from the more private apartments. The owner's own room entered from the hall, and through it was the strong room, carefully vaulted and protected with double iron doors.

The room behind the hall has a door communicating with the garden, which, owing to the slope of the ground, is on a higher level than the

court, and forms a sort of hanging garden with several terraces commanding a fine view of the Firth of Forth and the country beyond.

The turnpike stair at the back is so continued as to give access to the hall, the owner's room, and the back bedroom, while it also communicates directly with the kitchen, the wine-cellar, and the back court on the ground floor.

This stair also leads to an upper floor over the northern part of the building. One of the apartments, lighted with three dormer windows, has been elaborately painted on the wooden lining of the ceiling with emblematic subjects, each with an appropriate text in black letter, while the walls of the upper chambers have been decorated with geometric patterns in various colours. Fig. 873 shows two of these patterns. This kind of decoration was not uncommon at the time both in form and colour. Of the coloured decoration there are good examples at Pinkie House and Earls Hall, Collairnie, and Stobhall Chapel, while the geometric forms are almost of universal application in the ceilings of the apartments of the "Fourth Period" of our Scottish Architecture.

The building on the north side of the courtyard contains the stables and offices on the ground floor, with a straight stair to the first floor, where also there is a door to the garden, and a circular stair from that level to the top story.

There are two good apartments on each of the upper floors, and the top story has ornamental dormers, containing the initials of George Bruce and the date 1611. These rooms have also been elaborately decorated and coloured on walls and ceiling. This part of the building, being of somewhat later date than the main mansion, is probably an addition raised over the stables in order to provide enlarged accommodation. Some of the windows still preserve the carved cross bar in the centre of the windows which formed the separation between the glazed upper part and the lower portion, which was provided with wooden shutters only.

This building has remained almost quite unaltered till the present day. It now stands untenanted, and is rapidly going to decay. The roofs are fast falling in, and the old painting will soon be a thing of the past.

It is melancholy to see such an interesting structure thus left to its fate when a few pounds judiciously applied in time might save this valuable monument for many years.

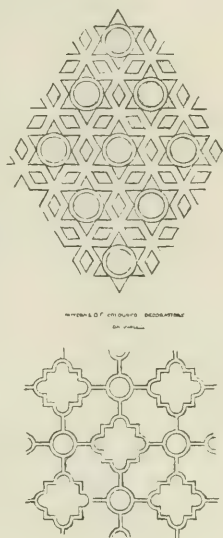


FIG. 873.

DRUM CASTLE, ABERDEENSHIRE.

The keep of this castle has already been described along with the other castles of the fourteenth century. We have now to deal with a large extension of the buildings made in the beginning of the seventeenth century. This is shown on the plans (Figs. 117, 118, and 119, vol. i.).

The new buildings start at the south-west angle of the keep, and extend along the east and south sides of the courtyard. This may at first have been enclosed on the north and west with a wall, against which outbuildings were subsequently erected. The latter are shown by hatched lines, while further enlargements made by the present proprietor from plans by the late David Bryce, R.S.A., are shown in outline only.

The Irvine who held the property at the beginning of the seventeenth century was distinguished as a patron of learning, and as the donor of several bursaries in Marischal College, Aberdeen. He it must have been who built the above additions to the castle, as they bear in several places the date 1619. These erections form an entirely new mansion-house surrounding a quadrangle.

The principal frontage, containing all the important rooms, is to the south. The principal entrance to the courtyard was from the north by an archway, and there was also a small doorway in the west wall, which still exists.

The internal arrangements of the mansion are of quite a modern description, although founded on the old dispositions. Close to the principal entrance door (guarded with an iron yett, which is still preserved) was the main staircase, which is of the large and straight pattern introduced about this period, the steps being about 6 feet in width. This leads to the principal rooms on the first floor. Opposite the entrance door is a door communicating with the usual long passage on the basement floor, giving access to the vaulted cellars, kitchen, and offices. In this instance, as at Muchalls, the vaults are groined so as to give more head-room, an innovation of this period of which we see a fuller development in the halls at Balbegno and Towie Barclay. There were also kitchen or back doors at the east end of the passage, one leading to the outside and the other into the courtyard. Besides the main stair three other staircases lead from the basement to the upper floors. The one at the east end of the kitchen passage is continued to both the upper floors; so likewise is that at the south-west tower, which also forms the usual connection from the hall to the wine-cellar. The

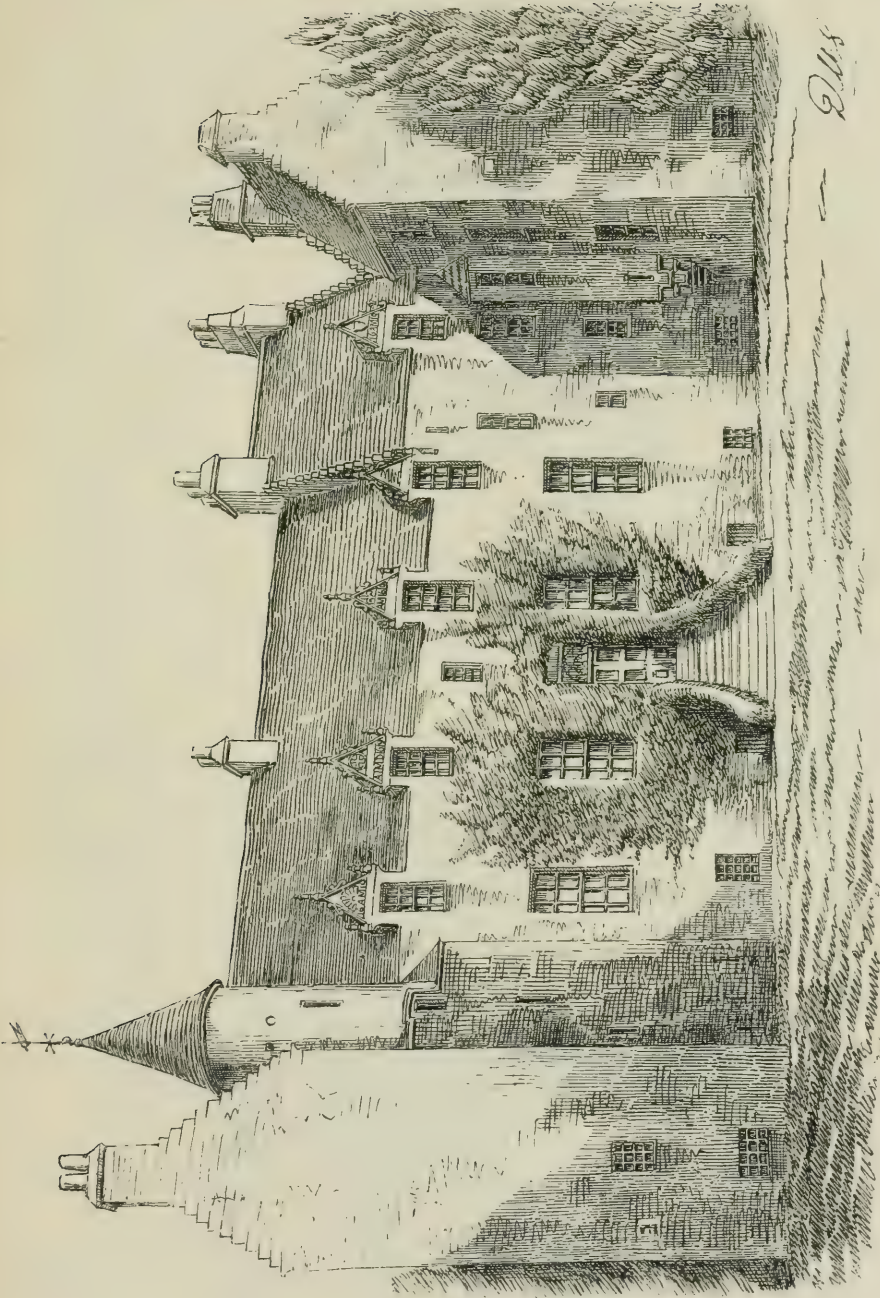


FIG. 874.—Drum Castle. View of the South Front.

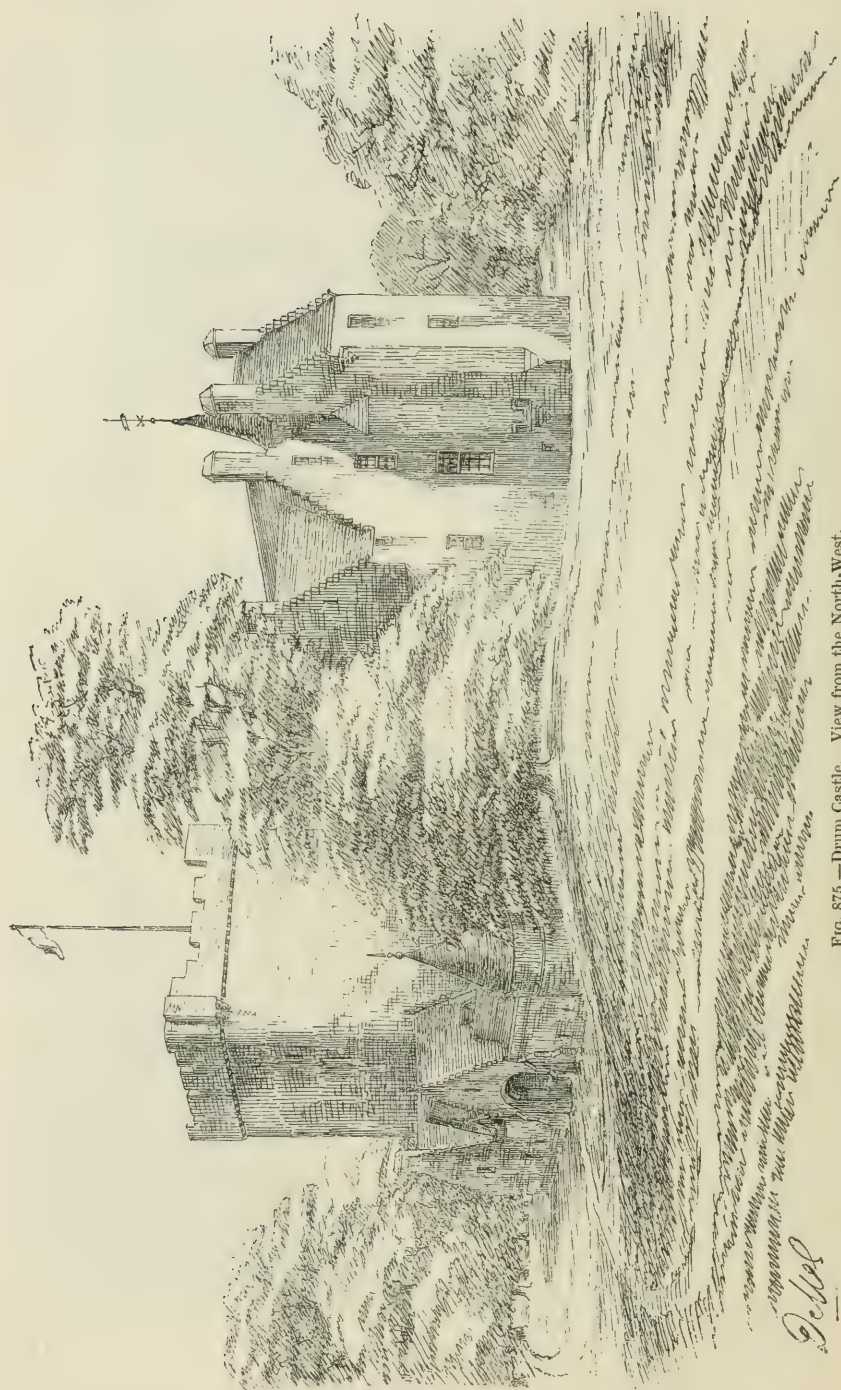


FIG. 875.—Drum Castle. View from the North-West.

staircase attached to the south-east tower only connects the basement with the principal floor.

The first floor contains the hall (38 feet by 20 feet), entering directly from the principal staircase; beyond it, and entering through it, was the withdrawing-room (31 feet by 20 feet), both with large windows to the south. These windows appear at a subsequent time to have been further enlarged, and one of them converted into a door with steps down to the garden. There is a small private room off the hall in the south-west tower. From the hall a newel stair over the entrance, and another adjoining the south-west tower, lead to the rooms on the upper floor.

The owner's private rooms are to the east of the drawing-room. These, as well as the drawing-room, may be approached from the servants' stair, but there is also a private stair connected with the south-east tower leading to a small room in the basement of the tower from which there is a private door to the outside. The laird could thus come and go privately, or receive visitors and send them forth unobserved. A similar arrangement occurs at Caroline Park. The room in the turret on the ground floor was a "speak-a-word" room for workmen and others, while that on the first floor was the proprietor's own private room. The apartment marked "private room" on the plan occupies the position of the private room in the older plans, but here it rather represents a modern library.

The second floor contains bedrooms, which were provided with separate accesses in the old way, viz., by several small staircases, and not by a corridor. The latter arrangement, it will be observed, has now been introduced by the modern additions. This seems to have been the point in the old system which was found to clash most with modern requirements, and several attempts were made to overcome the difficulty. First a square staircase (shown by the hatched walls) was pushed out from the centre of the building, and a lobby was formed adjoining it and connecting it with the entrance door in the south front by cutting off a part of the drawing-room. This gave a separate access from the basement and from the exterior to the public rooms on the principal floor, as well as to the upper floor, where a corridor or passage provided distinct entrances to all the bedrooms. But this was not found sufficient for the present day, hence the larger entrance hall and staircase and the wide corridors designed by Mr. Bryce which have now been added.

The accommodation provided at Drum is very similar to that of the old L plans, but it is somewhat differently arranged. One object of this difference of arrangement of the plan has evidently been to produce a symmetrical elevation towards the south. This is further apparent from the elevation itself. Although the demand for absolute

uniformity and balance had not yet become imperative, we here see a decided tendency in that direction, as at Fyvie and other houses of the period.

The towers at the opposite angles balance one another, with a long flat wall between, pierced with windows at nearly equal distances. The dormer windows, with their varied ornaments but uniform outline, are also very characteristic of the period. The towers are no longer crowned with battlements for defence, but the views (Figs. 874 and 875) show that they could still be treated with picturesque effect.

We have in this castle a good illustration of the styles of architecture and the domestic requirements of two different periods in Scotland separated from one another by an interval of 250 or 300 years. The old keep shows the domestic arrangements and defensive construction found requisite in the fourteenth century, while the mansion adjoining, with its numerous reception-rooms, bedrooms, and servants' accommodation, displays, in striking contrast, the enlarged and more civilised ideas of the early part of the seventeenth century. The modern additions further demonstrate that only a little enlargement of the staircase and the introduction of a corridor were needed to convert the mansion of the seventeenth century into a commodious and comfortable dwelling, fulfilling all the requirements of the present day.

TRAQUAIR HOUSE, PEEBLESSHIRE.

This old-world mansion-house, situated on the small stream of the Quair near its junction with the Tweed, and about one mile from the town of Innerleithen, has preserved its antique aspect probably better than any other inhabited house in Scotland. Since the end of the seventeenth century, when the last additions were made, almost nothing seems to have been done to the building beyond the necessary repairs to keep it wind and water tight.

Lady Louisa Stuart, the late liferentrix of Traquair, kept up the customs of a bygone age and generation down till her decease in December 1875, within four months of attaining her hundredth year, and her old spinnets, spinning-wheels, and distaffs, which she used to the last, ignoring most of the modern ways, still remain in the house. The present proprietor, the Honourable H. C. Maxwell Stuart, has preserved the venerable aspect of the place as far as compatible with the comforts of a modern gentleman's residence. The house occupies a low position, shut out from extensive views by a circle of lofty hills on all sides, and

its immediate environs are further enhanced by venerable trees, of which those forming the ancient avenue leading in a straight line from the front of the house for half a mile south-westwards are particularly striking. This avenue, which has been shut up for about two centuries, has a spacious entrance gateway, with great pillars surmounted with bears supporting shields containing the arms of the family, and on either side of the pillars seated alcoves of masonry and quaint gate lodges.

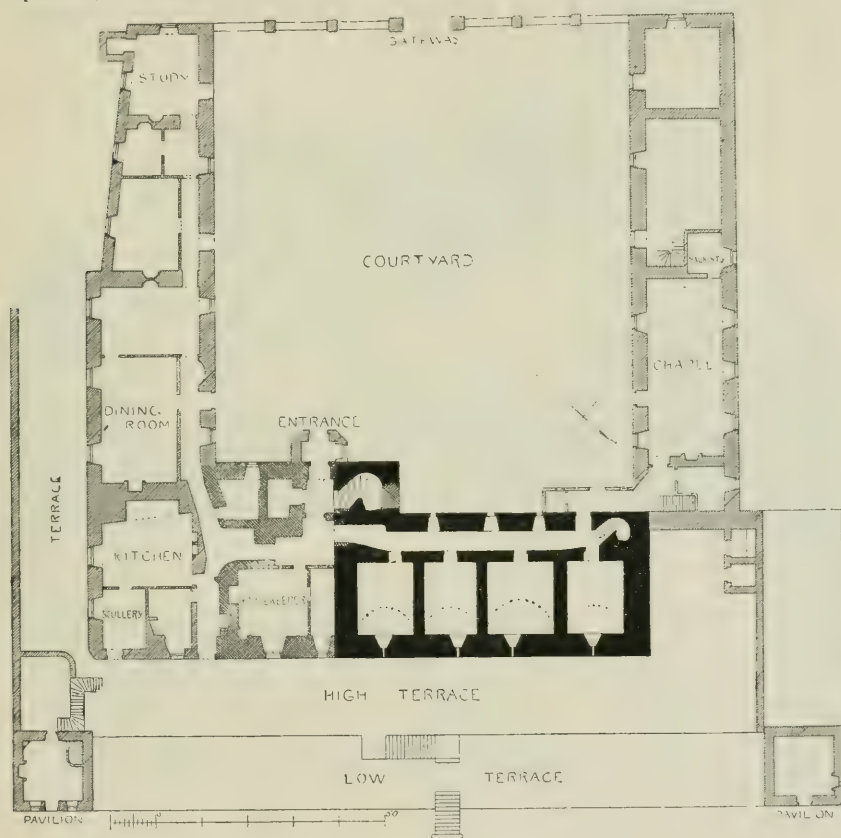


FIG. 876.—Traquair House. Plan.

The house and offices form three sides of a square, measuring about 100 feet either way (Fig. 876), and enclosed on the fourth side with a beautiful iron railing, having stone pillars at intervals and the entrance gateway in the centre (Fig. 877). Opposite this is the main building, four stories high, having a frontage to the courtyard of about 100 feet, and on the outward or north-east face of 122 feet. The side wings are

one story, with attics. The north-west side, owing to the sudden fall of the ground, has an extra story on the low level containing the stable and offices connected therewith, and a chapel with sacristy on the floor above. The wing on the east side is shown on the plan of 1695 (to be afterwards referred to) as containing a brew-house and other offices. Running along the north-east front of the main building is a high terrace 17 feet wide, with a stair leading down about 8 feet to a lower terrace, entering off which at either end is a square pavilion with an O.G. roof (Fig. 878). A second stair leads to the level park stretching to the Quair, a short distance off.

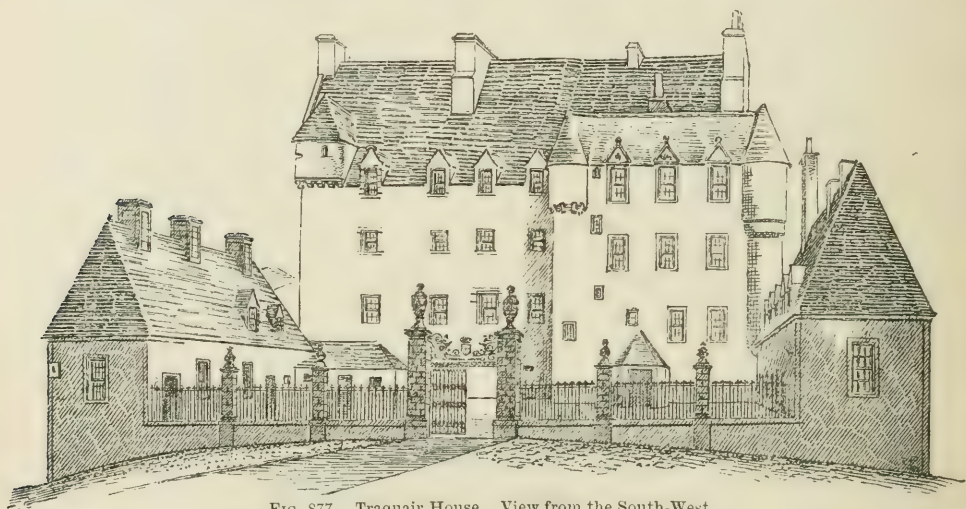


FIG. 877.—Traquair House. View from the South-West.

The building is of three periods, as indicated by the different modes of shading on the plan. The oldest part (tinted black), at the north-east corner of the quadrangle, is an oblong measuring 69 feet by 31 feet 6 inches, with a projection containing the staircase. The original entrance was doubtless in this projection at the re-entering angle. The present entrance belongs to the buildings of the second period, and to suit them the lower steps of the stair have obviously been altered.

In the second period (shown by cross hatching) the building was extended to the south-east to the full width of the first building including the projecting staircase, and the new addition was furnished with turrets at the angles. The ornaments on the corbels supporting these turrets comprise the dog-tooth, billet, and other revived decorations of an earlier time as frequently happens in late work (Fig. 879). On the centre dormer window of this addition, facing the courtyard, is carved the date 1642, thus marking the date of this building. To the same

time may be ascribed the attic story with the existing dormers of the first portion, of which a quaint specimen, with the turret adjoining at the north-east angle, is shown in Fig. 879.

The buildings of the third period are the low wings, the enclosure, the terraces and pavilions, and the grand entrance gateway. Several of the working drawings of this period, initialed and dated 1695, are still

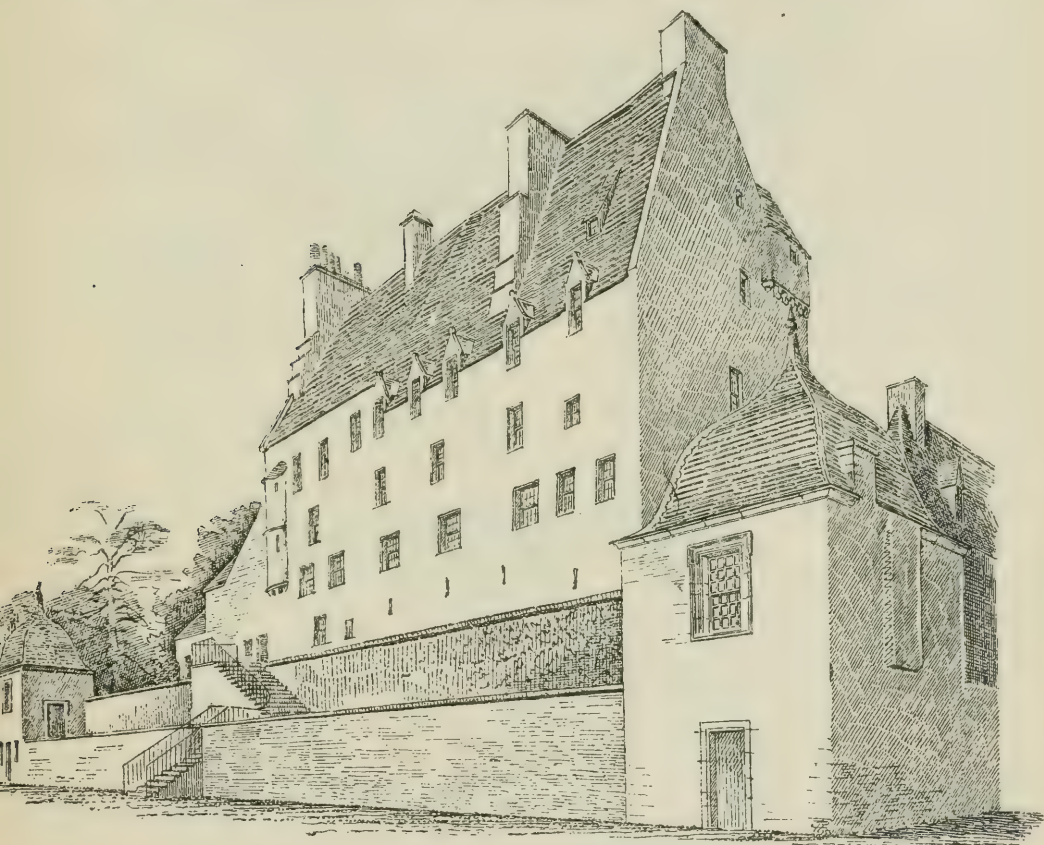


FIG. 878.—Traquair House. View from the North.

preserved in the house, and through the courtesy of Mr. Maxwell Stuart we are enabled to present a copy of the elevation to the courtyard (Fig. 880), showing a proposal, evidently made at that time, to give the whole front a more uniform aspect than it now presents, uniformity of design being then one of the leading ideas in architecture. The right-hand side of the drawing shows the building as it now exists, the left-hand side what was proposed. It is probably fortunate that this altera-

tion was not carried out, as the original simple and characteristic design has thus been preserved intact. Fig. 881 gives a view of the entrance doorway to the house, with its bold stone architrave and iron-studded door, pierced with two small windows, each filled with a “yoke” of glass. The knocker, dated 1705, and the latch, are good specimens of the quaint

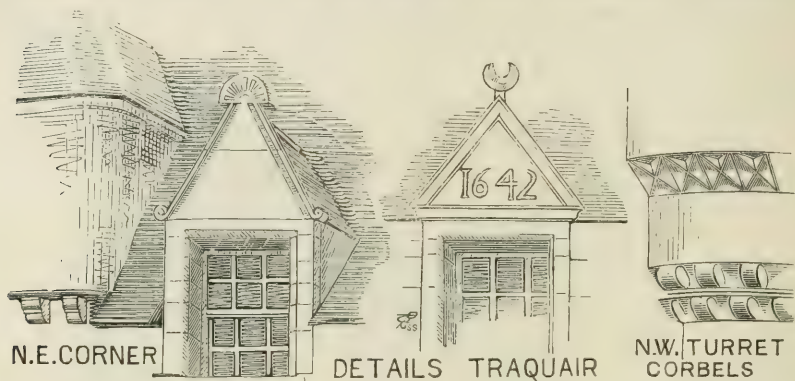


FIG. 879.—Traquair House. Details.

iron-work of the time. Similar knockers occur in the town of Queensferry, at Drum House near Edinburgh, etc.



FIG. 880.—Traquair House. Sketch for Alterations in 1695.

A room on the second floor at the north-east end retains considerable remains of painted decoration on one of the walls, the subjects represented being scenes of Eastern life mingled with floral scrolls. Round the borders are quotations from Scripture in old German lettering. The painting is of quite a different character from what we are familiar with at Earlshall, Culross, Pinkie, and other places, but unfortunately it is in a very faded condition. It has lately been faithfully copied for the Marquis of Bute, and it is to be hoped that his Lordship will cause it to

be published as the only means of preserving a record of this interesting piece of Scottish art.

The parish of Traquair appears to have been a Royal demesne from a very early period, and frequently the residence of our Scottish kings and princes for the purpose of hunting.

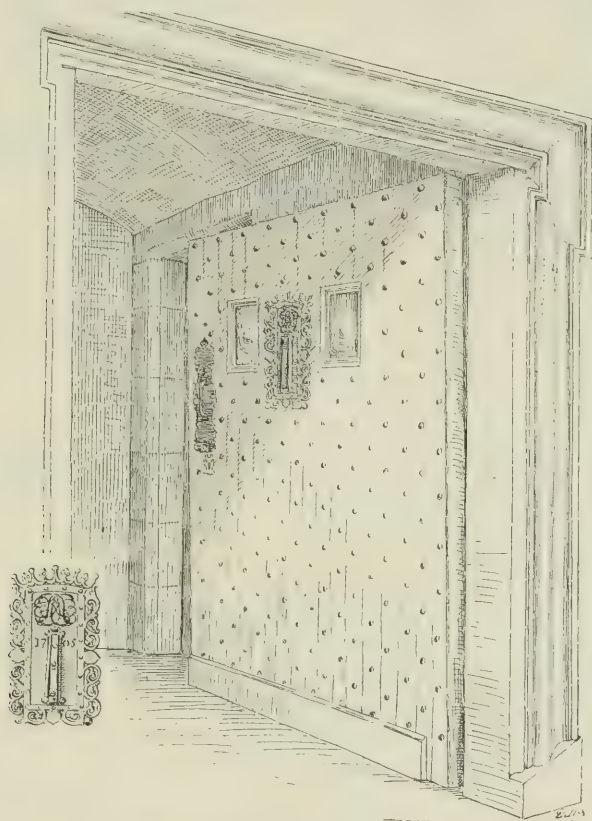


FIG. 881.—Traquair House. Entrance Doorway.

King David 1., Earl Henry his son, Malcolm the Maiden, William the Lion, Alexander the Second, and Alexander the Third, all date charters from Traquair. William the Lion made it his abode during a tedious illness in the year 1203. He is again spoken of as holding his Court at Traquair in the year 1209. It was visited by King Edward the First in the year 1304, and by King Edward the Second in the year 1310. Between the years 1133 and 1142 David 1. granted the wood and timber in his forests of "Selesckircke and Traocquair," and the grant was confirmed by his son, Earl Henry, before the year 1147; by Malcolm the Maiden between the years 1153 and 1165; and by William the Lion

between the years 1171 and 1178. The estate later on passed through the hands of William Watson of Cranyston to William de Moravia, and was forfeited by him about 1464, for that year, Sir Walter Scott tells us in the notes to the "Sang of the Outlaw Murray," "A charter, proceeding upon his forfeiture, was granted by the Crown 'Willielmo Douglas de Cluny.'"

"It would seem," says Sir Walter, "that this grant was not made effectual by Douglas, for another charter from the Crown, dated 3d February 1478, conveys the estate of Traquair to James Stuart, Earl of Buchan, maternal uncle to James III., in whose descendants it rested until the death of the late Lady Stuart, when the estate passed into the hands of the present proprietor, the Honourable H. C. Maxwell Stuart, under the will of the late Earl of Traquair.

The outlaw Murray, who had set himself up as independent of the Sovereign, is represented as sending messages to warn his friends to rally round him when he learns that the King is advancing against him, and amongst others

"To Sir James Murray of Traquair
 A message cam right speedilye—
 'What news? what news?' James Murray said,
 'Man, frae thy master unto me?'
 'What neids I tell? for weel ye ken
 The king's his mortal enemy;
 And now he is cuming to Ettricke Foreste,
 And landless men ye a' will be.'
 'And, by my trothe,' James Murray said,
 'Wi' that Outlaw will I live and die;
 The king has gifted my landis lang syne—
 It cannot be nae warse wi' me.'"

Sir Walter is of opinion that the Murrays may have continued to occupy Traquair long after the date of that charter. Hence, Sir James might have reason to say, as in the ballad,—

"The king has gifted my lands lang syne."

DRUMLANRIG CASTLE, DUMFRIESSHIRE.

This noble mansion, the seat of the Duke of Buccleuch in Dumfriesshire, is one of the finest examples in Scotland of the quadrangular mansion of the seventeenth century. It occupies the site of an older castle, and is situated on an elevated promontory of land rising steeply above the level haughs at the junction of the Marr Burn with the Nith. From this lofty position it commands a fine view down the Vale of Nith, and forms a conspicuous object in the landscape for miles around. The extensive park is studded with noble old trees, and the long straight avenue leading to the mansion from the north is lined with a double row

of lofty lime-trees forming a vista most appropriately closed by the imposing façade of the castle crowned with its towers and turrets.

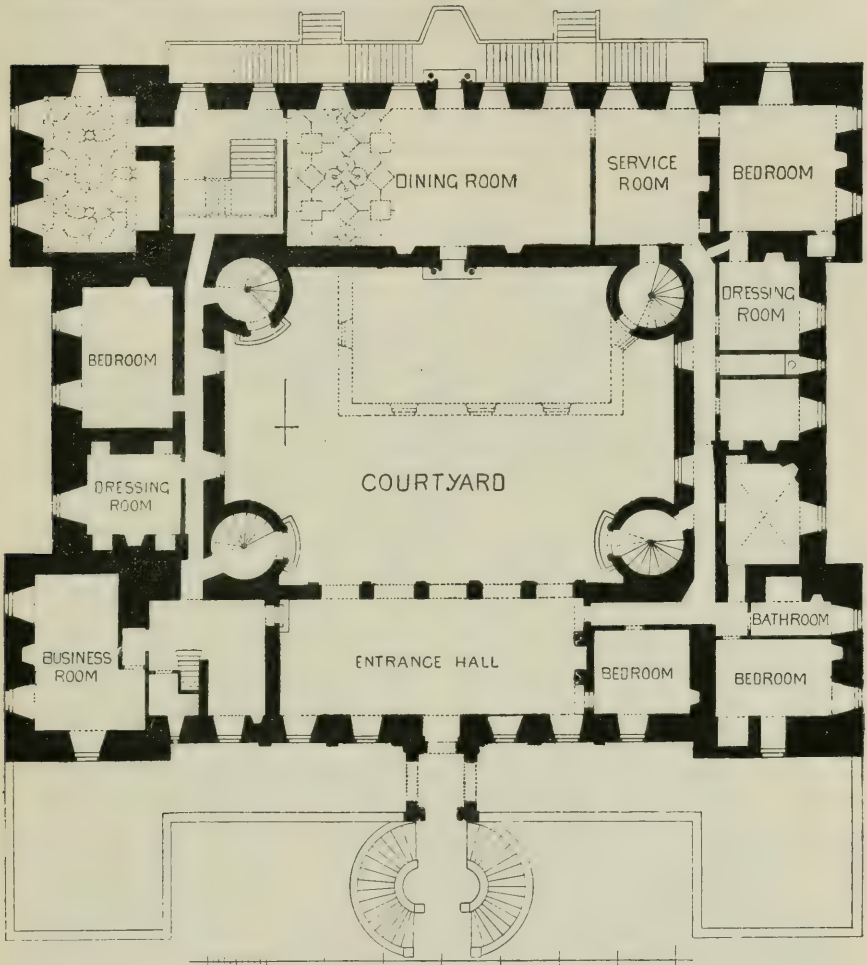


FIG. 882.—Drumlánrig Castle. Plan of First Floor.

On nearer approach the castle is found to embrace an outer courtyard with offices on either hand and the main building in front. This consists of a great square or parallelogram, 146 feet by 120 feet (Fig. 882), built round the four sides of a courtyard measuring 57 feet from north to south and 77 feet from east to west. The basement floor, which is vaulted, contains the kitchen and other offices and cellars. Towards the north or entrance front it has a vaulted arcade (Fig. 883), which supports a terrace or platform on the level of the principal floor. The arcade is

of Renaissance design, but the roof has groined and ribbed vaulting of a late Gothic character springing from corbels. The approach to the principal entrance is by a double circular staircase leading to an open

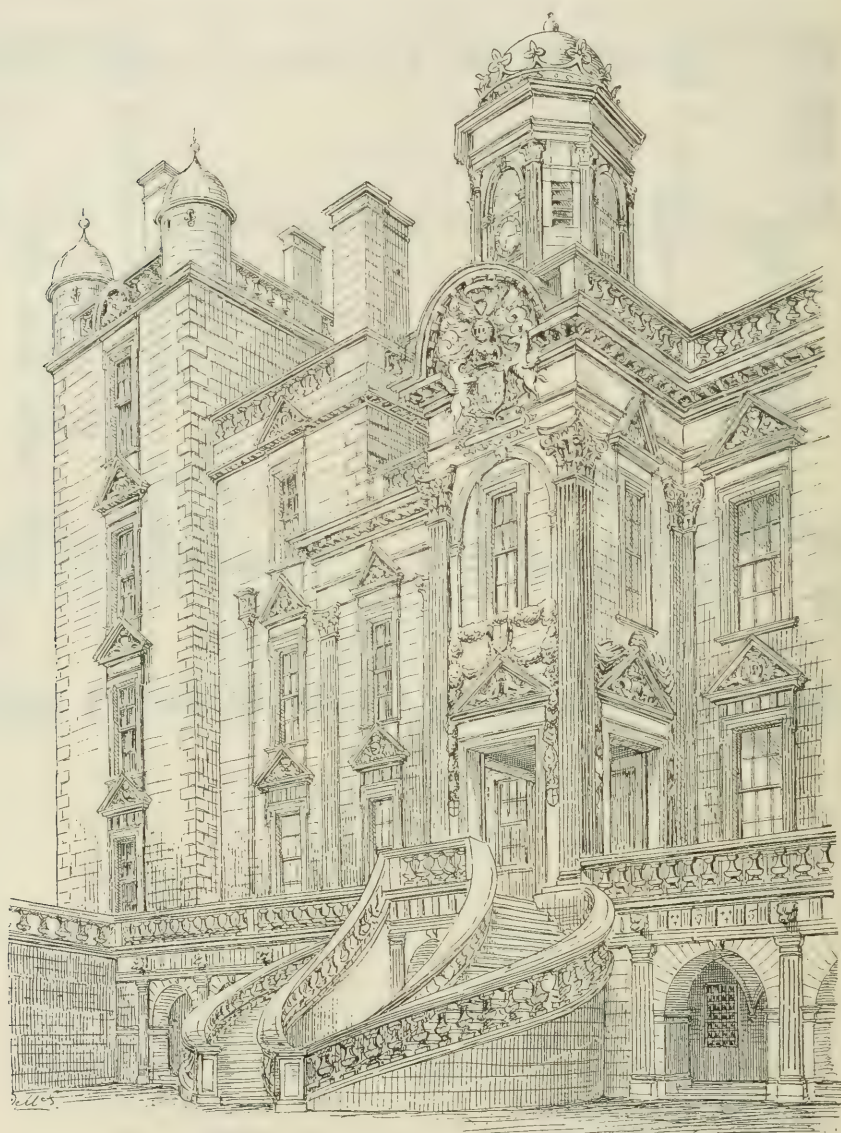


FIG. 883.—Drumlanrig Castle. View of Entrance Tower and Staircase.

vaulted porch under the central tower. The present staircase is modern, but has been executed after the original model, as may be seen from a

plan and elevations of the castle in Campbell's *Vitruvius Britannicus*, published early in the eighteenth century. We may mention that the above plan seems to have been taken from a first design, and not from the building, the plan as actually executed (Fig. 882) being different in many respects. From the porch the principal doorway leads directly into a great entrance hall or vestibule, 52 feet by 20 feet, having an arcade of five arches in the south wall, which seems originally to have been open to the courtyard, although the arched openings are now enclosed with glass. This entrance hall is now provided with a handsome mantelpiece, but probably it had originally no fireplace, being intended for an open vestibule, such as is common in Renaissance buildings.

The entrance doorway is secured with an iron grated gate, and there are two other similar "yetts" on the doors of the basement floor, all fine specimens of these old iron gates.

Through the arcade of the vestibule, and on the opposite or south side of the courtyard, the great door of the hall or dining-room was formerly seen, but is now enclosed within a chapel erected within recent years in the court, and shown by dotted lines on plan.

In each angle of the court, and entering from it, are projecting circular stair turrets (Fig. 884), with doorways ornamented with fluted pilasters and Renaissance entablatures. These turrets, where they rise above the courtyard, bear on each floor the date of its erection cut on the window lintels. Thus on the north-west tower are the dates 1684 · 1687 · 1687 · 1688, and on the north-east tower, which is the oldest, are the dates 1679 · 1679, and on the top story 1689, thus giving an interval of ten years for the building of the castle above the level of the area floor. At this rate of progress, three or four years earlier, or about 1676, does not seem out of place for the date of commencement of the building, when we consider that the area floor with the projecting cloisters or arcade are vaulted in stone, and must in consequence have taken a considerable time to build.

The doorway of the dining-room is of good Renaissance design, very similar to that of the outer door on the opposite side of the room, which opens on a south terrace and staircase conducting to the extensive terraces and beautiful flower gardens on that side of the castle (Fig. 885). The dining-room is 50 feet by 23 feet 4 inches, with four windows to the south. It is provided with two fireplaces, and the ceiling is enriched with plaster panelling and ornaments.

The drawing-room is immediately over the dining-room, and is similar in design, with walls hung with old tapestry. Adjoining the dining-room to the east is the principal staircase, which is constructed in oak, with good spiral balustrade.

At the south-east angle of the building is the morning-room, with plaster ceiling ornamented with heart-shaped panels, possibly in allusion

to the Douglas arms, and at the south-west angle a principal bedroom. One room in the west side is vaulted with a groined and ribbed vault,

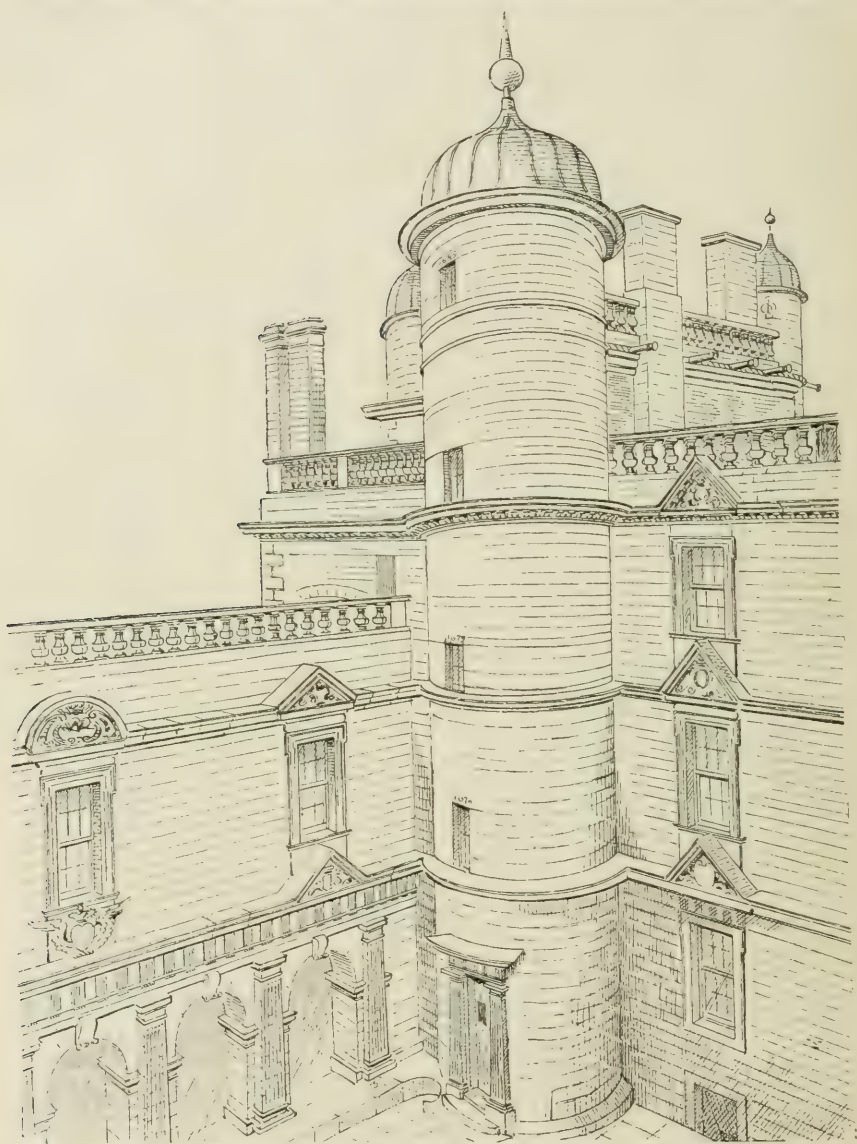


FIG. 884.—Drumlanrig Castle. View of North-East Angle of Courtyard.

having the Marquis's coronet and monogram on the central boss. All the other apartments are used as ordinary bedrooms, sitting-rooms, etc.,

and are approached by a corridor running round the wall next the courtyard. This appears to be original, and is one of the earliest examples of this modern feature in house planning. There was originally a picture-gallery or drawing-room, 145 feet long, along the north side of the castle, which was ornamented with carved wood-work executed by Grinling Gibbons. Such galleries were, as we have seen, not unusual in the earlier Scottish as well as English mansions. The carved work is now placed in the present dining-room and drawing-room.

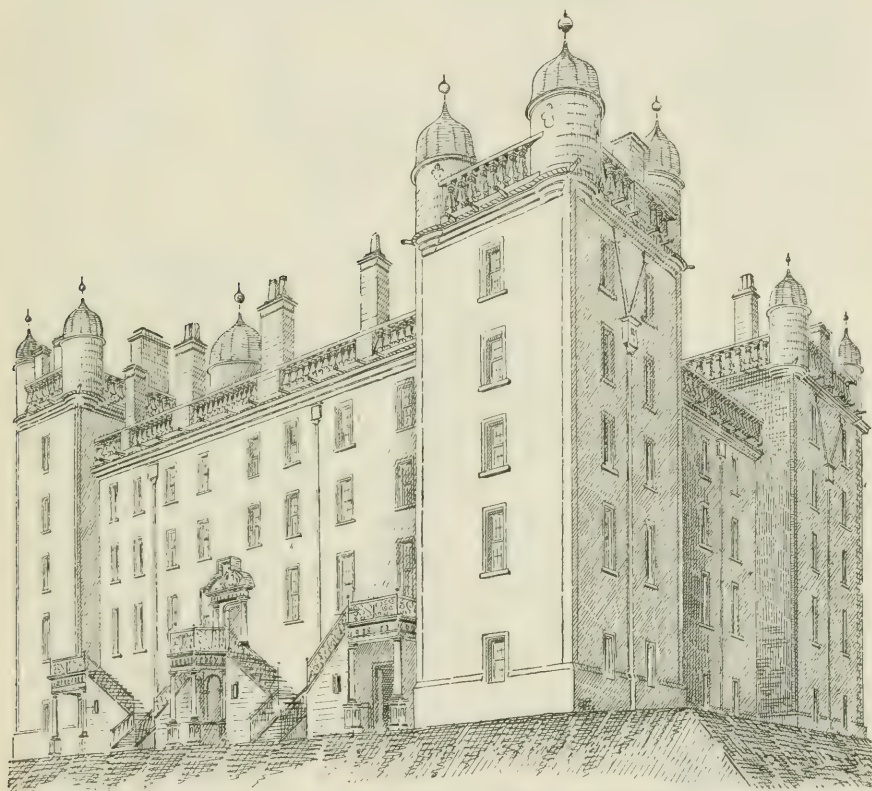


FIG. 885. — Drumlanrig Castle. View from the South-East.

The external design of the castle is very imposing and picturesque (Fig. 886). It has been (in common with all buildings of the same style in Scotland) ascribed to Inigo Jones, but as he died in 1651, and the castle was not begun till 1675 or 1676, the tradition is in this case at least clearly mythical. The building was erected by William, first Duke of Queensberry, between 1675 and 1689. Lukup was the name of the master of works, but there is no record of the name of any architect.

The cost so greatly disheartened the proprietor that he is said to

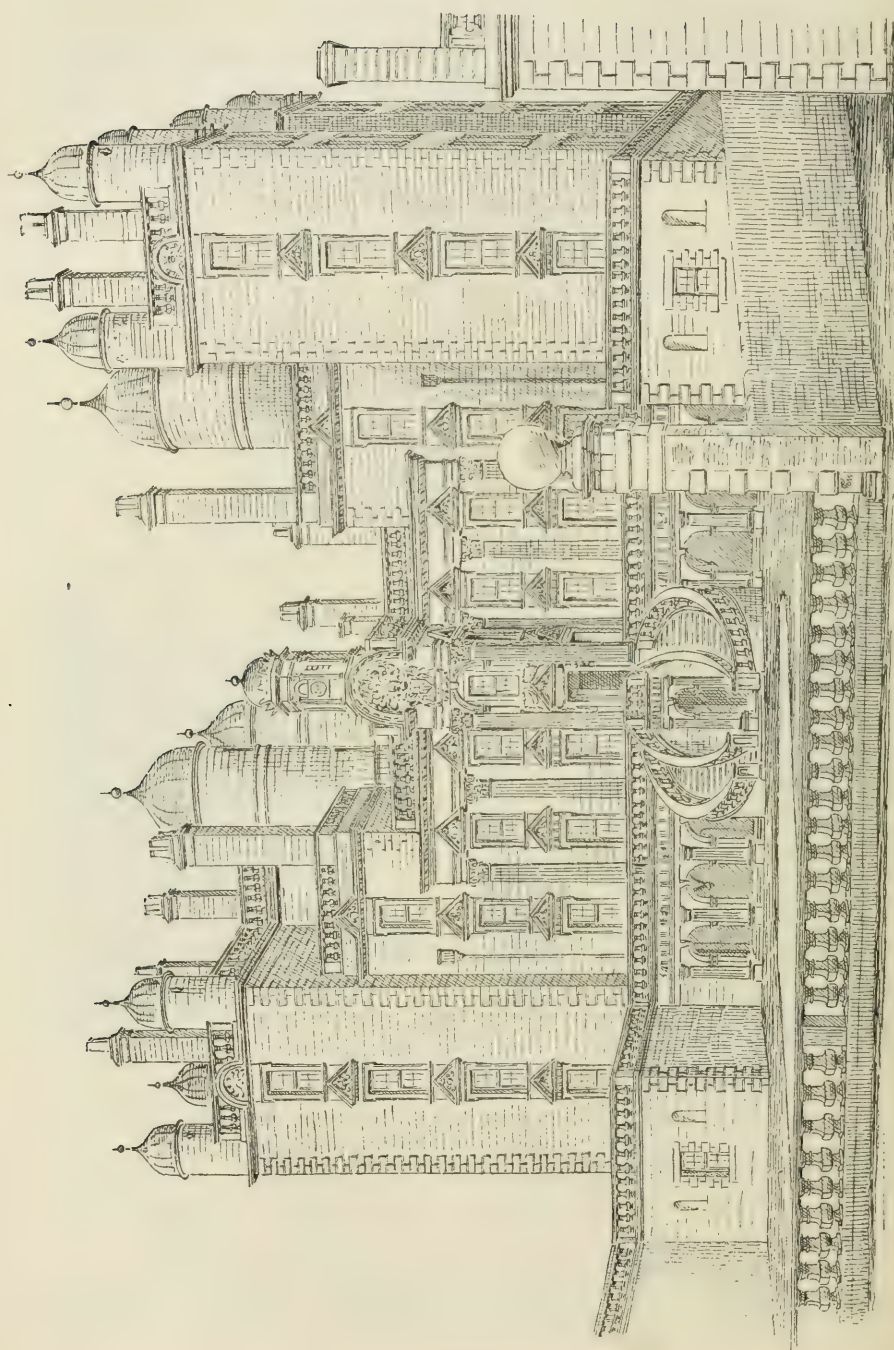


FIG. 886.—Drumlanrig Castle. View of the North Front.

have only slept one night in the castle, and to have retired in disgust to Sanquhar Castle, where he afterwards dwelt in very reduced circumstances.

Whoever designed the building, we think there can be no question as to his being a native architect. The north front exhibits many picturesque Renaissance features, but all the remainder of the building shows numerous indications of the native style, similar to those of the earlier parts of Caroline Park (Fig. 885). We have the angle turrets supported on corbels of the usual form, together with a cable moulding on the east, west, and south faces, with mock gargoyles in the form of cannons at the angles, and windows with simple back set fillet and splays, while the interior plaster-work and wood-work are similar to those of many Scottish buildings of the seventeenth century. The rain-water is conducted from the roof in leaden pipes, which have large cistern heads, on which are cast the crowned and winged heart, the arms of the Douglasses of Drumlanrig.

The north front presents some resemblance to the design of the entrance front of Holyrood Palace, by Sir William Bruce, especially in the central portion with its crowned termination.

The barony of Drumlanrig belonged to the family of Douglas from an early period. It is mentioned in a charter of confirmation granted by David II. in 1356 to William, Lord Douglas. The estate continued to descend from father to son in the Douglas family for the unusually long period of four hundred years. In 1628 Sir W. Douglas was created Viscount of Drumlanrig by Charles I., and in 1633 he became Earl of Queensberry. William, third Earl of Queensberry, was Justice-General and Lord High Treasurer of Scotland in 1680, and in 1684 was created Duke of Queensberry by Charles II. In James II.'s time he withdrew from public affairs and occupied himself with the erection of Drumlanrig Castle. In 1810, on the death of the fourth Duke of Queensberry, the title and part of the estates devolved on Henry, third Duke of Buccleuch, and are still enjoyed by the present noble representative of the family.

For further particulars of the history of the Douglas family see Dr. C. T. Ramage's *Drumlanrig Castle and the Douglasses*.

CAROLINE PARK (FORMERLY ROYSTON), GRANTON,
MID-LOTHIAN.

This mansion is a fine specimen of the house built round a quadrangle, of the end of the seventeenth century. It was erected by George, Viscount Tarbat, in 1685, as the following inscription, carved on a panel on the north front, shows, viz. :—

“Gazae congestae nihili impensae usui sunt Cum glebis augentur et labores In nostro ergo et amicorum solatium Turguriolum hoc Aedificare

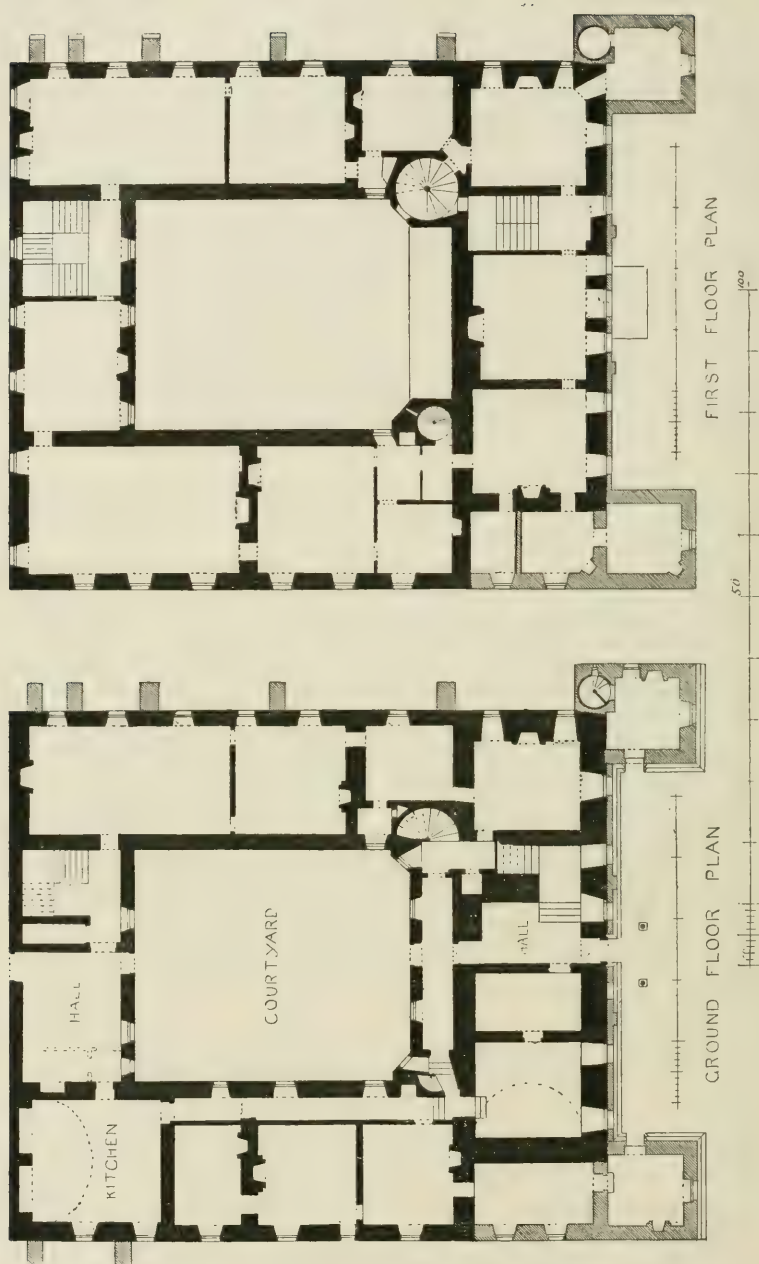


FIG. 887 — Caroline Park. Plans.

curarunt Georgius et Anna Vicecomites a Tarbat anno aerae Christianae 1685. Nostra tam hospes nam hospitium est nunc nostrum tunc alterius postea vero nec scio nec curo cujus nam nihili certa domus," which may be translated thus: Riches accumulated are valueless, but spent are useful. With lands come cares. For our own and our friends' comfort, George and Anna, Viscount and Viscountess of Tarbat, have caused this

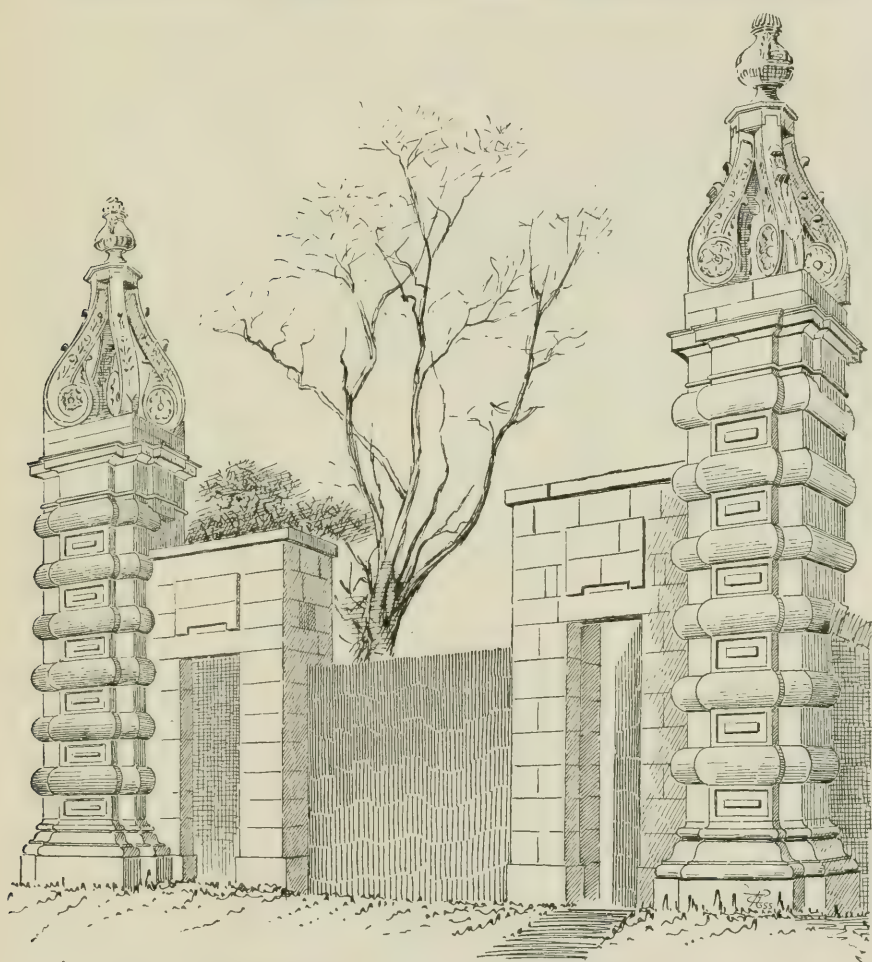


FIG. 888.—Caroline Park. Gateway at Entrance to the Grounds.

cottage to be built in the year of the Christian era 1685. The guest is our care, for the house of entertainment is now ours, then another's, and afterwards I neither know nor care whose, for there is no certain dwelling-place.

Sir George Mackenzie, Lord Tarbat, was Prime Minister in Scotland under James VII., and was in 1703 created Earl of Cromarty by Queen Anne.

This mansion was designed as a quadrangle surrounded by buildings. It measures 98 feet from north to south by 87 feet from east to west, with a courtyard 45 feet by 38 feet (Fig. 887).



FIG. 889.—Caroline Park. View of the North Front.

The house was originally planned with its principal entrance fronting the north. The approach was from that direction along the coast from the eastwards, and a very fine gateway (Fig. 888) marks the entrance to the grounds. The north front (Fig. 889) is a good specimen of "Queen Anne" work, while in the corbelled turret of the staircase at the south-east angle of the courtyard (Fig. 890) there still lingers a trace of the old Scottish style. The north entrance front (Fig. 888) is, of course, symmetrical, according to the fashion of the time, with a door in the centre (Fig. 891), and it has the peculiarity of having no windows on the ground floor. The doorway leads into an entrance hall communicating with the principal staircase, with a suite of large well-finished apartments on the east side, and the kitchen and offices on the west side of the quadrangle. The north side contained vaulted cellars.

The principal staircase is wide and handsome, and the wrought-iron railing is as fine a specimen as we possess in this country of that class of work (Fig. 892).

From the landing on the first floor two suites of apartments enter, running along the east and west sides of the quadrangle (Fig. 887).



FIG. 890.—Caroline Park. South-East Angle of Courtyard.

Those on the west side seem to have been the state apartments, consisting of an anteroom, salon, and dining-room. The ceilings of all these

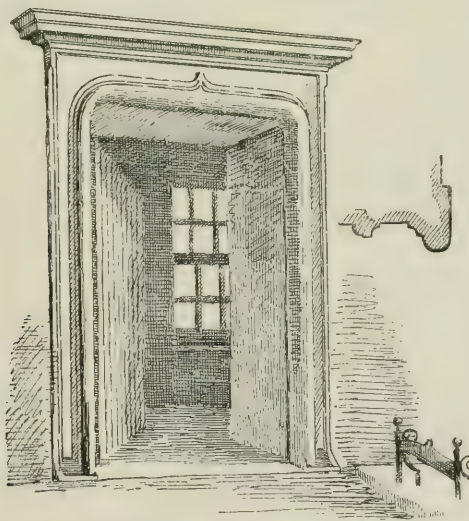


FIG. 891.—Caroline Park. Entrance Doorway, North Front.

apartments are elaborately decorated with panelled plaster-work, the flowers and other ornaments being all finely modelled and hand-wrought,

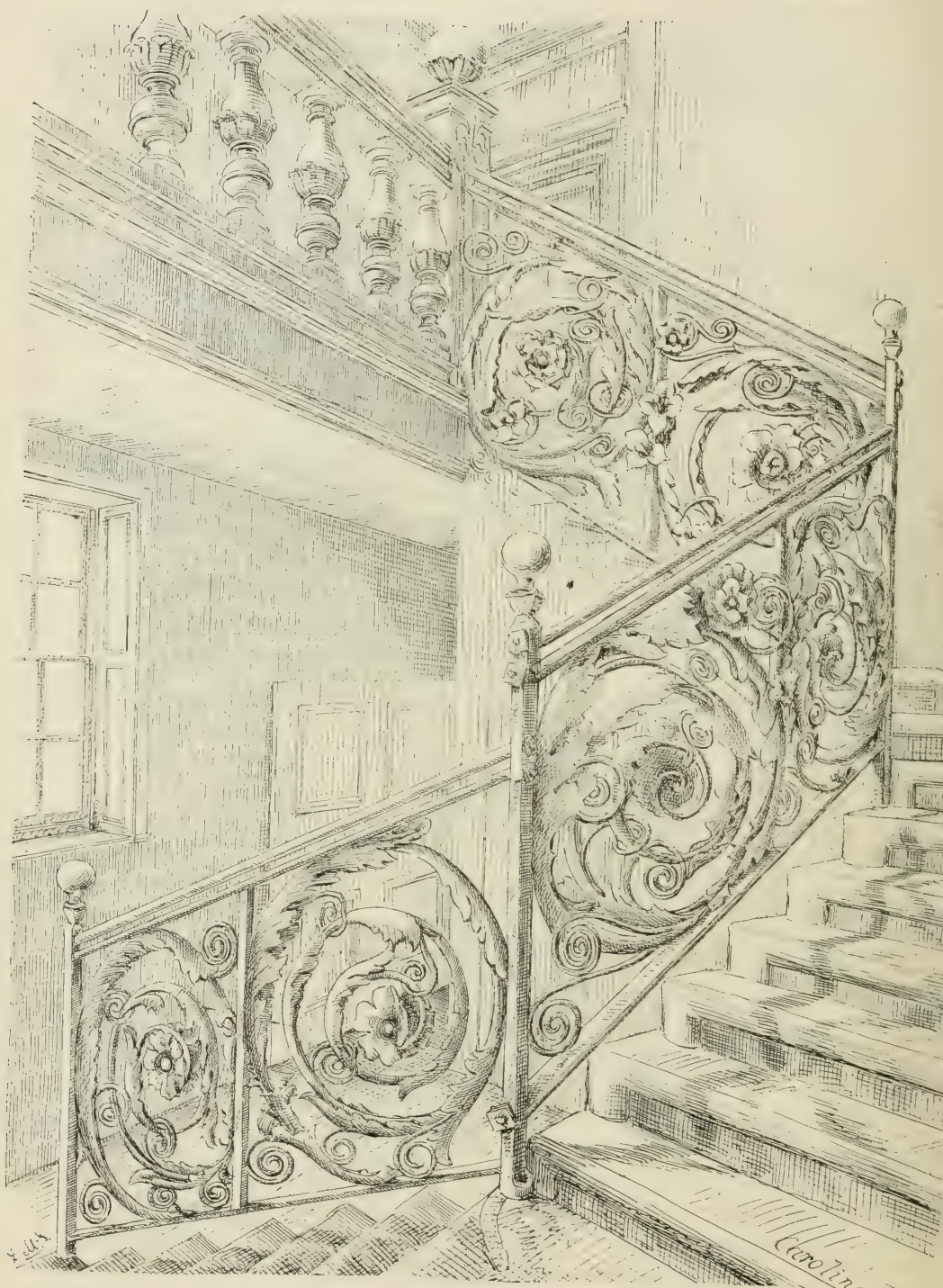


FIG. 892.—Caroline Park. View in Principal Staircase.

and the principal panels contain paintings signed N. Hevde, Inventor. This artist was an assistant to Antonio Verrio, an Italian painter who was invited to England by Charles II. to execute work at Windsor, Hampton Court, etc. The walls are panelled in wood, and the mantelpieces are large and ornamental, several having paintings in the panels over them. Adjoining the dining-room is a service-room, close to the narrow wheel-stair from the kitchen passage, and there is a small lift or elevator next the stair, which seems to have been original. The large apartments on the east are plainer, but the walls are panelled and painted. These were no doubt also reception-rooms.

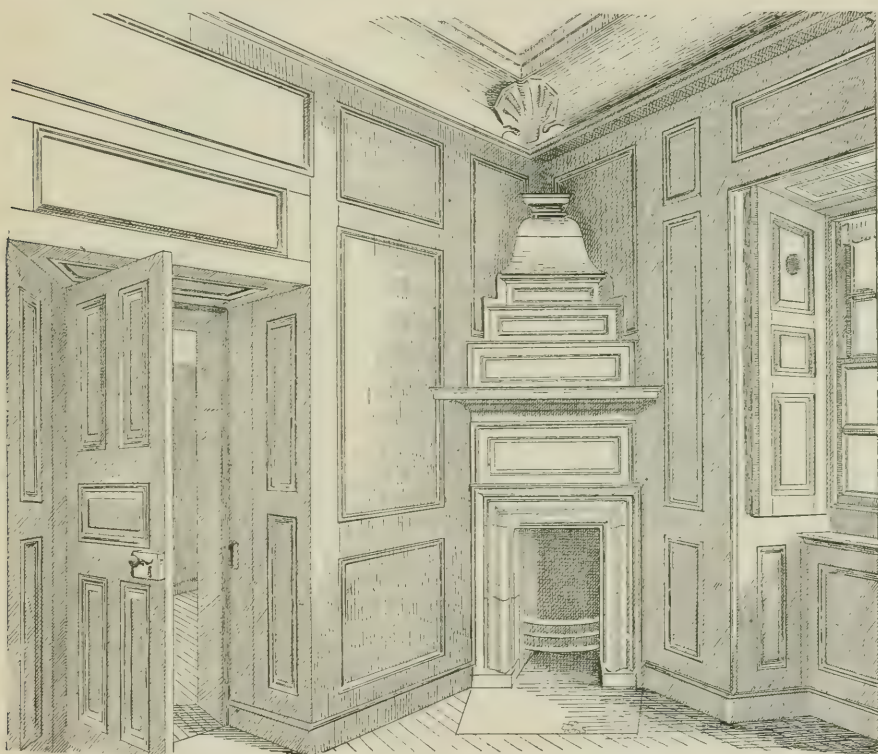


FIG. 893.—Caroline Park. Interior of Room on First Floor.

The south side of the quadrangle seems to have contained bedrooms and private or family rooms. These had a separate staircase in the south-east angle of the court. Fig. 893 shows the picturesque finishings of one of these apartments.

In 1696 an alteration was made on the south side of the building, consisting chiefly of a new ashlar front (Fig. 894) built against the old wall, and two projecting pavilions added at the extremities of the front.

We still get a glimpse of the old doorway peeping out from under the new stone casing, and note its resemblance in style to that of the north front (Fig. 891), having the same peculiar notch in the centre of the lintel. Several of the old window lintels, with plain chamfers, are also visible behind the new work, being at a lower level than the new ones. At the same time certain internal alterations were carried out. The entrance doorway was changed to the south front, and a new but inferior staircase

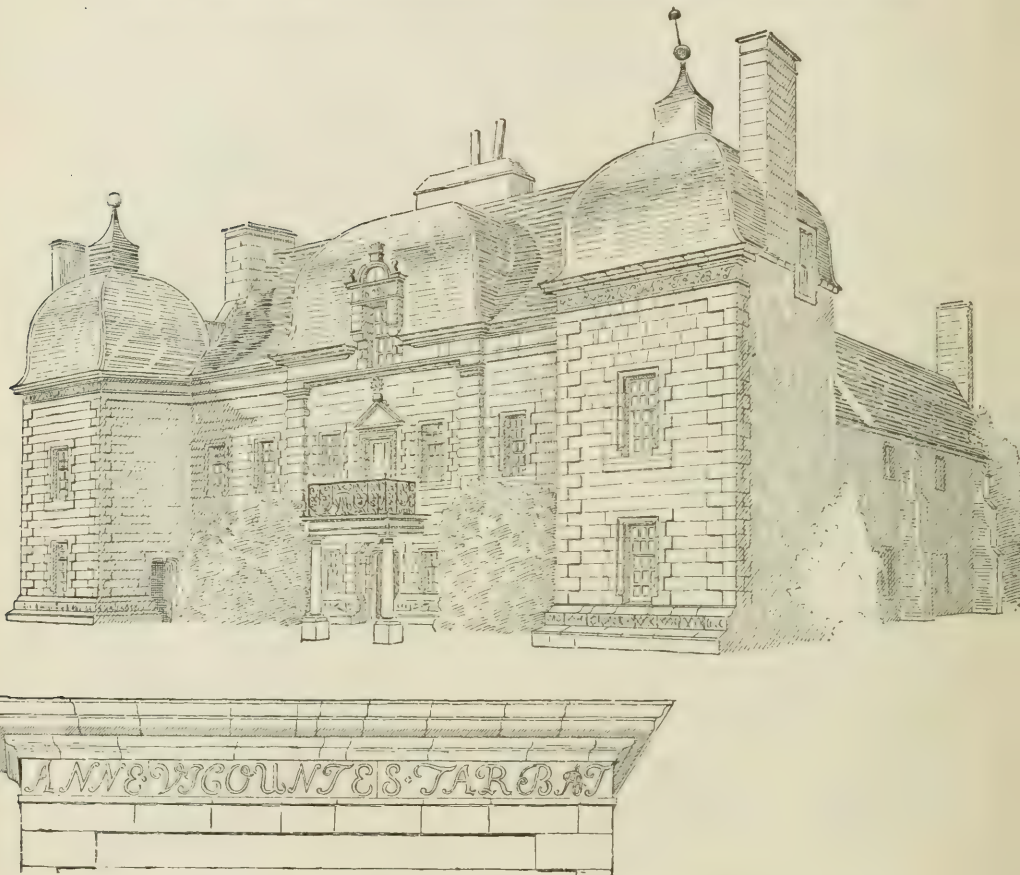


FIG. 894.—Caroline Park. View of the South Front.

was introduced at that end of the building. The iron-work of the railing (Fig. 895) is good, but not at all equal to that of the original staircase. The porch is a still later addition. It has two stone pillars with entablature of wood, and its details are poor. The railing over the porch, containing the family crests and monograms in iron-work, is however good (Fig. 896). The monograms are those of Viscount Tarbat and Margaret, Countess of Wemyss, his second wife. The buck's head is

the Mackenzie crest, and the swan that of the Wemyss family, while the thistle and rose are introduced as symbols of Lord Tarbat's great aim, the Union of Scotland with England. The south front also exhibits, carved in stone, over the central window, the sun in full splendour, being the crest of the Mackenzies of Cromarty, and over the central dormer is the Macleod crest, the rock in flames, and the date, 1696. The new staircase seems only to have conducted to the private apartments in the south range. The state apartments would still be entered from the original staircase, which would be reached from the new front door by

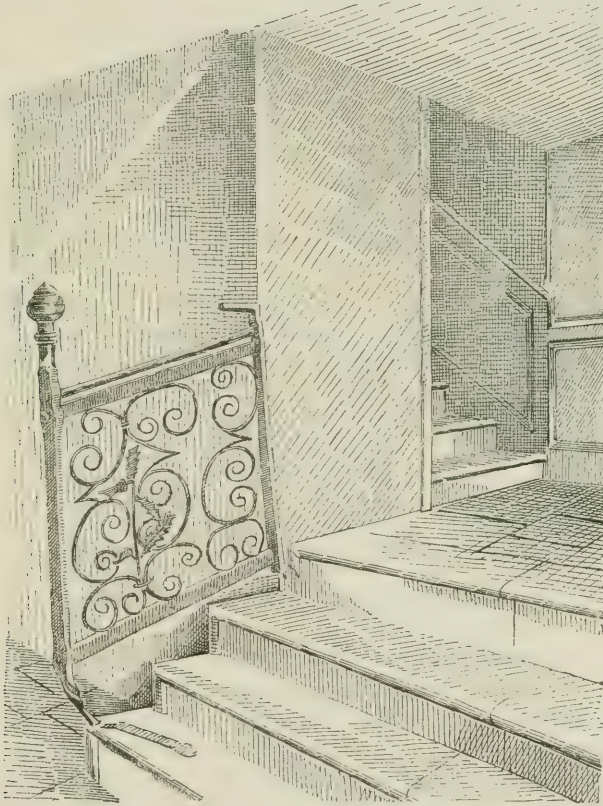


FIG. 895.—Caroline Park. Staircase at South Side.

passing across the courtyard. The chief object of the pavilions attached to the new south front was no doubt to produce effect in the elevation, but that at the south-east angle is made available as a private means of ingress and egress, and also probably as a speak-a-word room in connection with the room above, which seems to have been Lord Tarbat's dressing-room. The one at the south-west angle contains on the upper

floor a pretty little boudoir, still nicely decorated with painted panels. The cornice of this pavilion, with its inscription, is shown to a large scale in Fig. 894. The other pavilion contains the inscription, "George Vicount Tarbat," in lettering characteristic of the period. The lower floor was used as a larder or dairy in connection with the kitchen wing. There is a series of buttresses along the east wall, which have probably been added for security subsequently to the original construction.

The south front of 1696 (Fig. 894) is a picturesque example of the style in vogue at the period, which shows a considerable advance towards the pure classic style, as compared with the north front. It will be observed that even at this date the suites of rooms are all built in "single tenements," and that there are no corridors placed so as to connect the principal apartments and give a separate access to each, but the rooms all enter through one another. Where separate access is required, it is still obtained by means of newel staircases.

We see, however, the beginning of the corridor system introduced on the ground floor, where there is a separate passage from the kitchen to the south-west staircase, and also a passage between the south-west and south-east staircases.

In 1739 Royston was purchased by the Duke of Argyll and Greenwich, from whom it passed, in 1793, by descent to Henry, Duke of Buccleuch, and it is still held by the present Duke.



FIG. 896.—Caroline Park. Railing over Entrance Porch.

Lord Cockburn lived here in his youth, and he describes it as then being a delightful residence surrounded with ornamental walls and shrubbery, and having a gravelled court in front, with "a tall, curiously wrought iron gate flanked by two towers on the north." He also says, "The sea-gate, a composition of strong iron filagree, was the grandest gate in Scotland." This ornamental gate has now disappeared, but the elegant gate pillars of the north entrance still remain (Fig. 888).

These pillars and the south front of the house show a great advance towards the classic style as early as 1696.

Before purchasing Caroline Park, Sir G. Mackenzie lived at Holyrood, and it is interesting to notice the similarity of style between his new house and the Palace, which had shortly before been restored by Sir William Bruce and Robert Mylne, architects to the Duke of Lauderdale. This is especially striking in the internal finishings, plaster ceilings, iron-

work, and other details. But whether these architects had to do with the design of Caroline Park, it is now impossible to say.

BALNACRAIG, ABERDEENSHIRE.

The Chalmerses of Balnacraig were an ancient and honourable family of Aberdeenshire, some of them being specially distinguished as clergymen and Professors in the University during the seventeenth century.

The existing mansion (Fig. 897) probably occupies a site in the vicinity of the ancient residence. It is pleasantly situated at the base of a wooded knoll, with a southern exposure, lying on the south side of the river Dee, about one mile from Kincardine O'Neil. Although erected as a mansion-house, it has now been reduced to the condition of a farmstead, and is partly occupied as cow-byres, etc. It is built on the plan of a central main building, with a wing projecting at each end, so as to form three sides of a quadrangle. An enclosure composed of a stone parapet with ornamental pillars at intervals, and an open wooden railing between, prolongs the courtyard to the road, where there is a central entrance gateway with stone pillars.

Altogether it forms a good specimen of a perfectly plain mansion, erected probably about the beginning of last century. It shows how completely every reminiscence of the Scottish style had by that time disappeared even in the plainest buildings, and how the Renaissance spirit had entirely superseded it. Even the crow-steps, so long adhered to, have now yielded to the straight skews. Here we have perfect symmetry, although almost destitute of ornament—a central block, with two exactly corresponding wings, a doorway with a porch, and a small gable above to mark the centre, and two exactly similar windows on each side. The pillars and gates of the enclosing fence balance one another on the opposite sides; in short, the whole conception realises what Pugin calls the style composed of “two of everything.”

RUTHVEN CASTLE, INVERNESS-SHIRE.

From a distance this ruin, standing out as it does on the top of a detached hill in the valley of the Spey, has a grand and imposing effect, which however is unfortunately not maintained on closer inspection. The castle is situated in the Badenoch district of Inverness-shire, about one mile from Kingussie, the chief place of the district, and on the opposite side of the Spey. The site is an alluvial mound of considerable size standing detached from the rising ground which bounds the level part of the valley on the south side of the river. Being composed of sand and gravel it would lend itself conveniently to the early system of fortification, and was probably the site of an ancient primitive castle surrounded with ditch and fosse. It is said to have been a castle in the

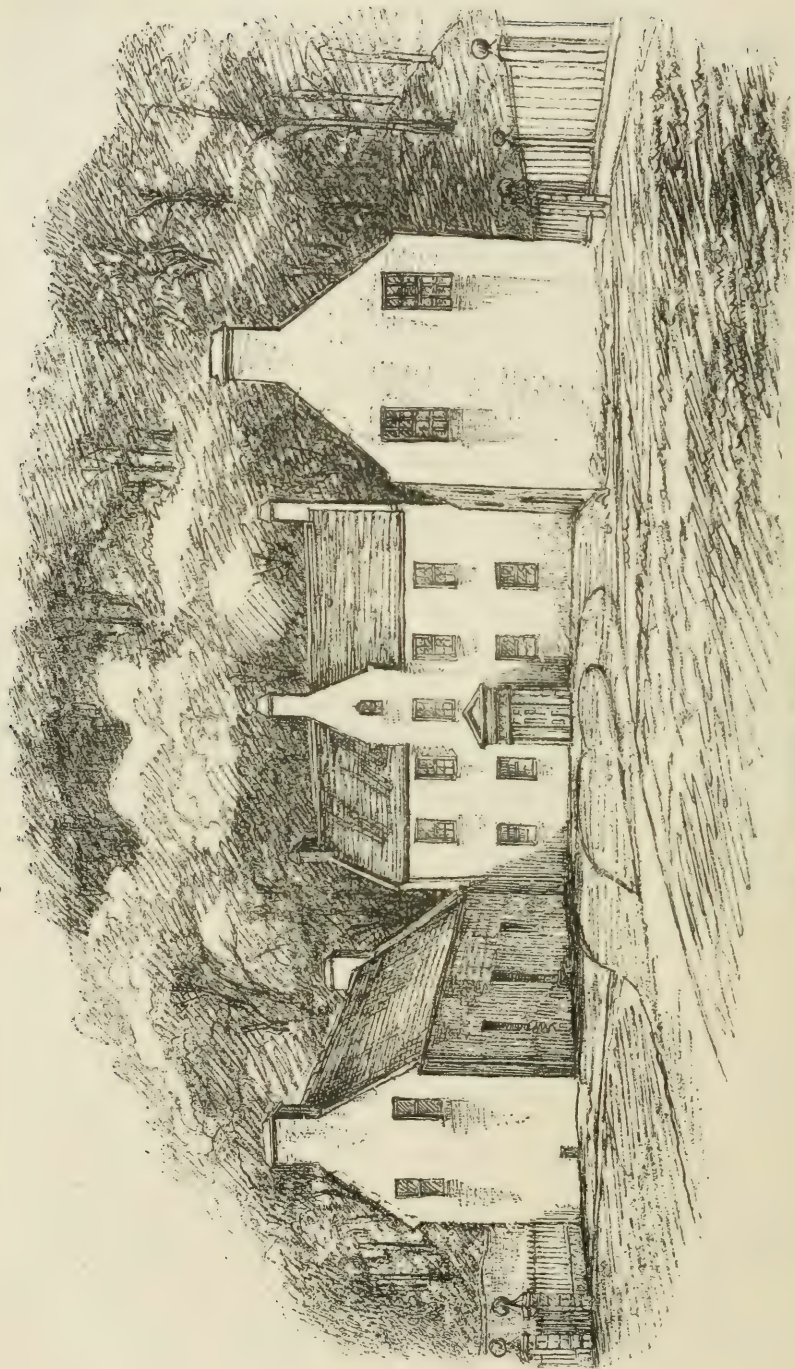


FIG. 897.—Balnacraig. View of the South Front.

time of the Comyns, Lords of Badenoch, and was the chief fortress of the Wolf of Badenoch during the fourteenth century. In the sixteenth century another castle was built on this site by George, sixth Earl of Huntly. It was frequently besieged in the seventeenth century, and demolished by Claverhouse in 1689. It seems, however, to have been again resuscitated, as it played a somewhat important part in the Rebellions of 1715 and 1745. The present castle or "Barracks" was built by the Government in 1718, for a garrison to keep the district in check, and in 1746 it was burnt by the fugitives from Culloden, and has never since been repaired.

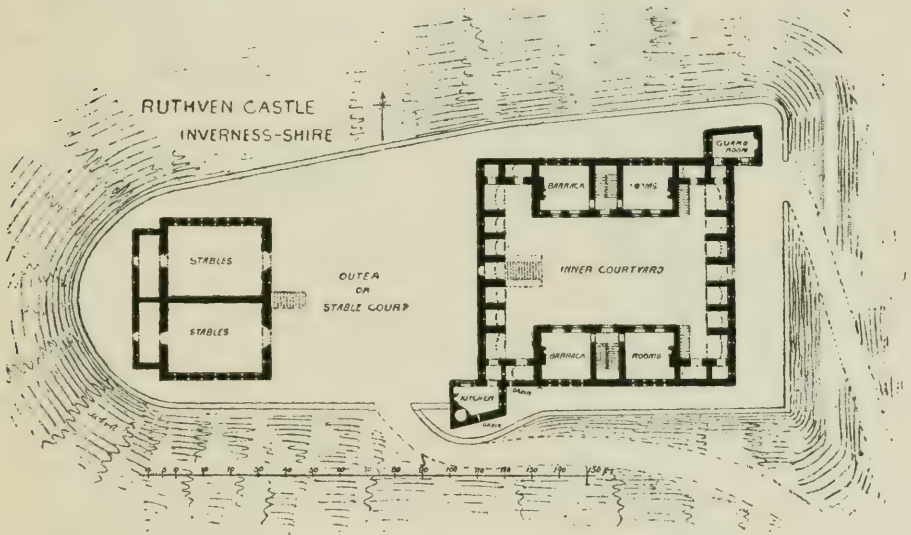


FIG. 898.—Ruthven Castle. Plan.

The building as it stands is entirely of the eighteenth century. Not a vestige of any earlier work can now be traced. It is thus outside of the period we have to deal with, but we give it as a contrast to the castles of the earlier times. The plan (Fig. 898) shows the configuration of the level top of the mound. The approach is by a steep slope up the south-east side of the hill (Fig. 899).

There are here traces of terraces which may perhaps have been formed in connection with older works. A separate entrance led to the central court, between the main building and the outbuildings to the west.

The whole platform was surrounded with a wall, of which only some portions now remain. It is not over 2 feet thick, and in this respect, as well as its want of durability, it presents a striking contrast to the walls of enceinte of the early castles. The main building consists of a courtyard, 75 feet long by 40 feet wide, surrounded with buildings, those on

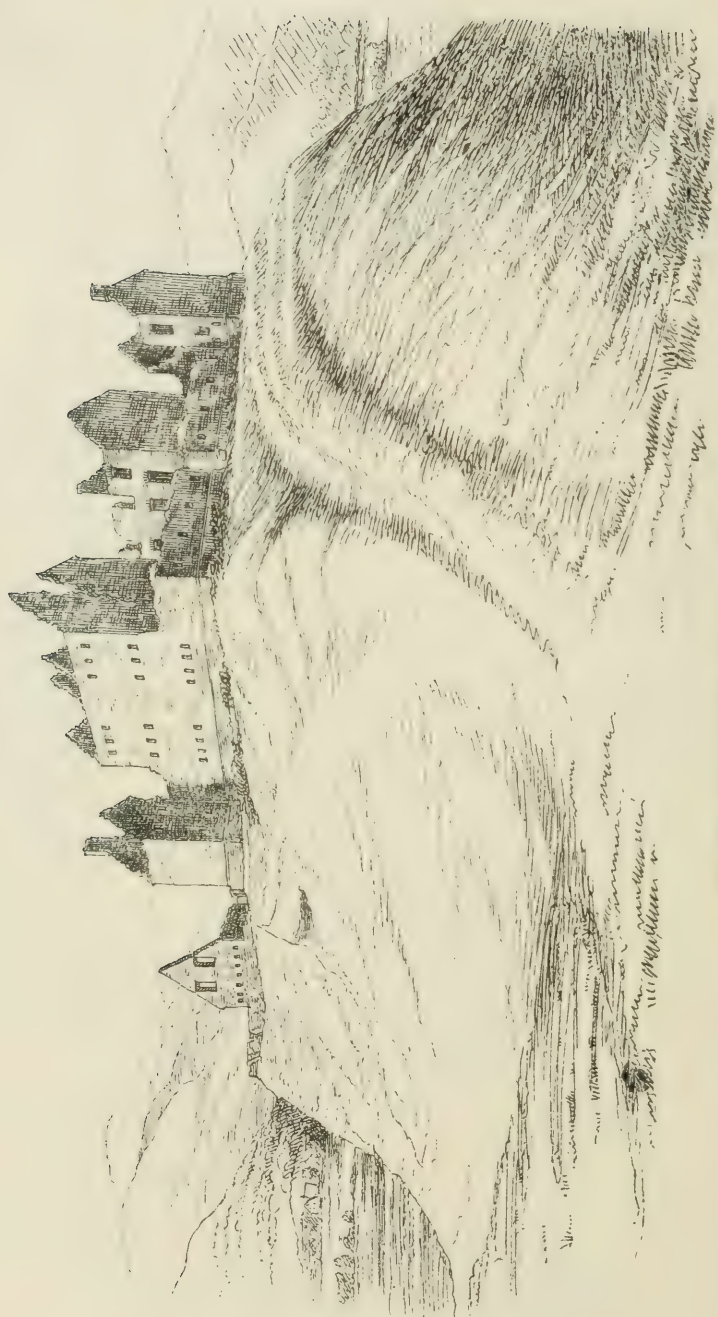


FIG. 899.—Ruthven Castle. View from the South-West.

the north and south sides being barracks, three stories in height, for the troops, and those on the east and west sides being enclosing walls with a series of open arched recesses on the inner sides. These were intended to support a wide platform (in the position of the old parapet walk) on which guns might be worked. The principal entrance is in the centre of the east wall, and the access to the platform of this wall was by outside stairs at the north and south ends. Access to the platform of the west wall was obtained by a wide open staircase facing the principal entrance. The postern to the stable court was under this staircase. The barracks contained two rooms on each floor with a central staircase. The windows are all towards the courtyard—the openings in the outer walls on each floor being loopholes for musketry fire. The enclosing walls are all similarly loopholed. The outside faces of the walls are enfiladed from two towers at the north-east and south-west angles of the quadrangle exactly on the same principle as in the old Z plan. The north-east tower appears to have contained the guard-rooms, and the south-west tower the kitchen. The latrines were at the north-west and south-east angles.

Between the quadrangle and the detached building to the north there is a large level grass-grown court suitable for drill. The northern building has walls one story high, with wide doorways, above which there seems to have been a great loft in the roof approached by an open staircase in the centre. These outbuildings were probably the stables, with hay-loft above. The walls are loopholed on the ground floor like those of the barracks, and have large windows in the gables. The small rooms adjoining the stables were probably guard-rooms and harness-rooms.

In this eighteenth-century barrack we find a complete departure from almost all the ideas which prevailed in earlier times. We also see here the more complete carrying out of some of the ideas of which we have met with some partial examples, as at Mar Castle and Corgarff.

FOURTH PERIOD—DEPARTURES FROM TRADITIONAL PLANS.

We have now traced the various developments of the different forms of plan adopted in Scotland from ancient times. We have seen these plans pass through many modifications, while still retaining as their central or leading feature the original idea of the keep or the courtyard. Even in the latest buildings above described, in which the Renaissance style has in other respects completely superseded the native architecture, the ancient form of plans is more or less preserved. But at last the plans, following the other departments of the architecture, also yielded

to the modern spirit of innovation, and in our Fourth Period we find numerous buildings in which the traditional plans are departed from, and modern varieties of internal arrangement are introduced.

This change is more apparent in the keep plans than in those built round a courtyard. The latter is a form of plan which has continued to be often adopted, even till the present day. Modern houses being, however, more generally designed as solid blocks than with an open central courtyard, it is naturally in the former kind of plans that we find the greatest departure from the old forms.

Hitherto in such houses we have invariably found the ancient keep forming the solid nucleus on which have been grafted the various modifications and additions, an account of which has been given.

In the buildings about to be considered there is scarcely an indication of the keep observable. The rooms are arranged simply with regard to convenience, and so as to make the site or exposure properly available.

The idea of defence is now almost entirely abandoned, and comfortable arrangements become the chief desideratum.

It has been above pointed out that the Z plan fell into disuse when defensive features ceased to be required. About the same time another form of plan was introduced, which may perhaps have taken its general form from the Z or L plan. This consists of an oblong main building with two wings projecting from the opposite ends of one of the faces, but both jutting out on the same side. These wings are generally arranged so as to balance one another, and thus produce a symmetrical elevation, symmetry and balance being now considered essential in all architectural designs. This form of plan was much used, as we shall immediately see, in the later Scottish mansions, but the other plans are not reducible to any definite system.

In the following descriptions we shall continue the method already adopted of taking those examples first in which the Scottish style is most apparent, and continuing with those in which the advance of the Renaissance becomes gradually more apparent and pronounced.

ABERDOUR CASTLE, FIFE-SHIRE.

Aberdour Castle is situated near the village of the same name, on irregular swelling ground rising from a small burn called the Dour, within a few hundred yards of where it falls into the Firth of Forth.

The castle consists of buildings of three periods (Fig. 900): 1st, A keep on the height at the north-west corner;¹ 2d, An addition attached in advance to the south-east; and, 3d, Another addition attached to the latter, and still further advanced to the south-east. The various

¹ The chapel shown on the ground-plan gives the orientation.

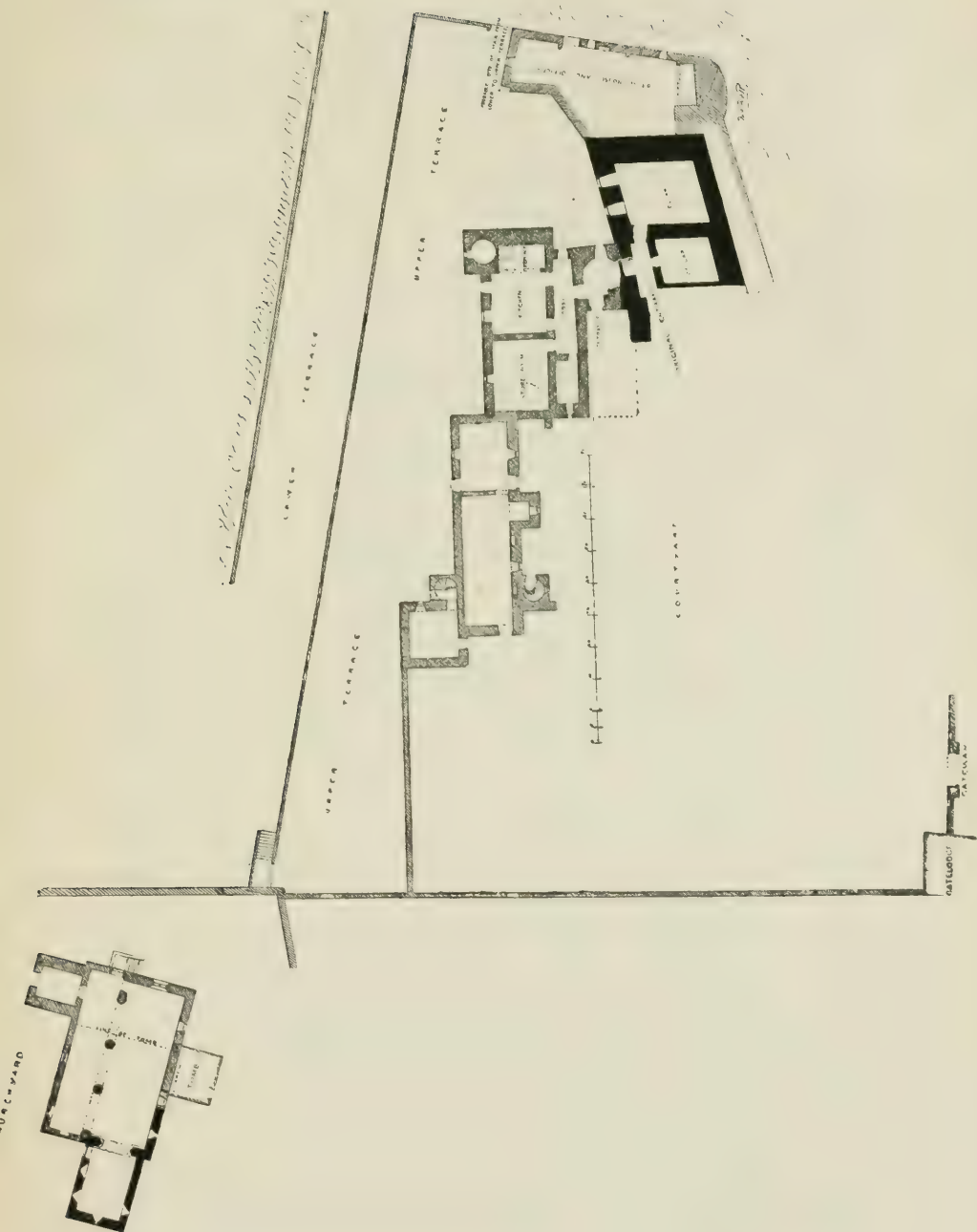


FIG. 900.—Aberdour Castle. Plan of Ground Floor.

periods are shown on the plans, the first in black, the second in cross-hatching, and the third in single hatching.

The keep, occupying the highest ground, is partly protected by the Dour on the north, and entirely so along the west, and by steep ground to the south. In what manner it was protected along the east cannot now be ascertained.

This tower is a parallelogram on plan, with two sharp and two obtuse angles. It measures 56 feet by 37 feet, with the entrance at the south corner of the east wall. The ground floor is divided into two chambers by a thick wall, the outer chamber being two stories in height, both of which are barrel-vaulted. The inner chamber, reached by a passage taken off the lower of the two outer chambers, and entered by a pointed doorway, is in one story, also vaulted, and equal in height to the two stories of the outer chamber, so that the floor of the hall above, which extends over both, is level throughout.

The upper floors seem to have been reached by a corkscrew staircase entering off the passage inside the doorway, but what with the ruinous condition of the keep, and the subsequent alterations and additions, nothing very definite can be said about the upper floors. The south wall, with the return of the west wall, are the only portions of the keep of which any considerable remains exist above the vault, while a huge compact mass of the west wall has fallen, and lies blocking the place with its ruins. This mass fell in the year 1844. One of the hall windows in the south wall is a two-light pointed window contained within a round label moulding, and is seen in the view from the south-west (Fig. 901). Near the top of this wall, on the outside, are several large irregular corbels, evidently connected with the parapet, but now very much wasted and ruinous.

There were two stories above the hall, with joisted floors supported on beams. The wall at the top was thickened to the inside by projecting continuous corbelling. This was sometimes done for the purpose of giving greater breadth for the parapet walk.

The additions to the castle are of a purely domestic type, retaining no traces of a defensive character. The first addition is attached to the keep by a circular staircase, which served both buildings. The entrance, which was on the east side, led directly into the staircase, and thence into a lobby, off which is the kitchen and a store-room, both vaulted. Adjoining the kitchen, and projected to the south, is a tower chamber, circular inside, now inaccessible, and (as seen from above) full of rubbish. This was probably a service stair from the kitchen to the floor above, and, if so, it must have entered off the kitchen fireplace, where a round oven (inserted afterwards) is shown on plan. The two upper floors were divided similarly to the ground floor, and were provided with garde-robes in the thickness of the walls of the principal rooms (Fig. 902). The

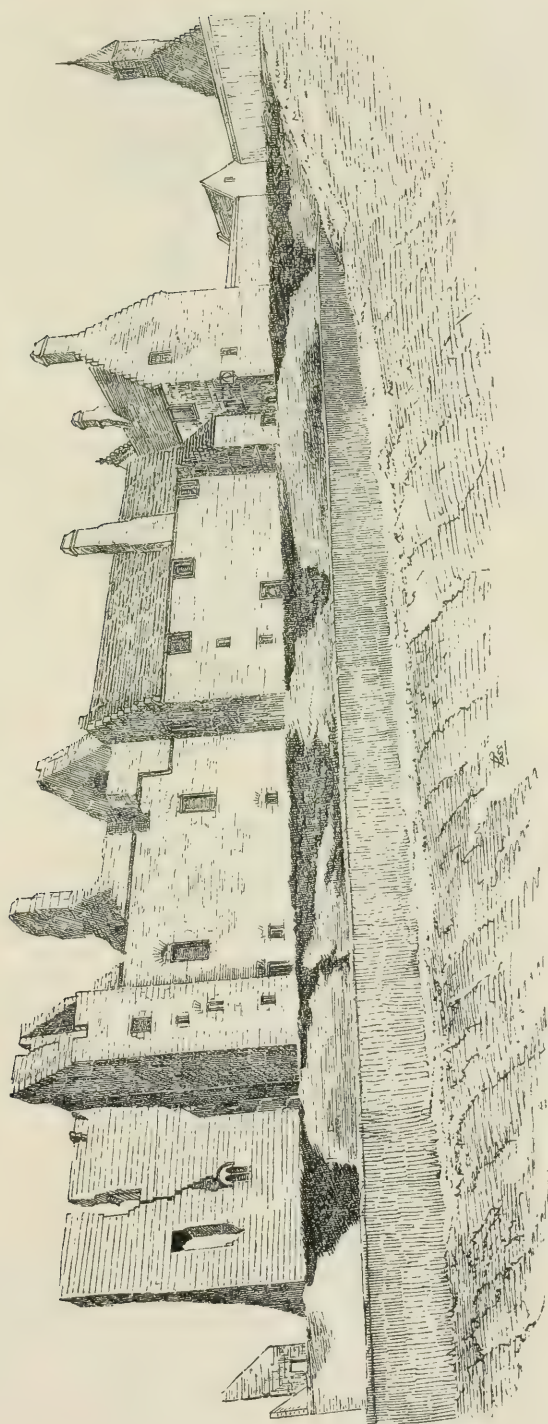


FIG. 901.—Aberdour Castle. View from the South-West.

introduction of a corridor or passage on the ground floor leading to the kitchen and cellars is quite usual in earlier castles, but we have here also corridors on the upper floors, giving a separate access to the various

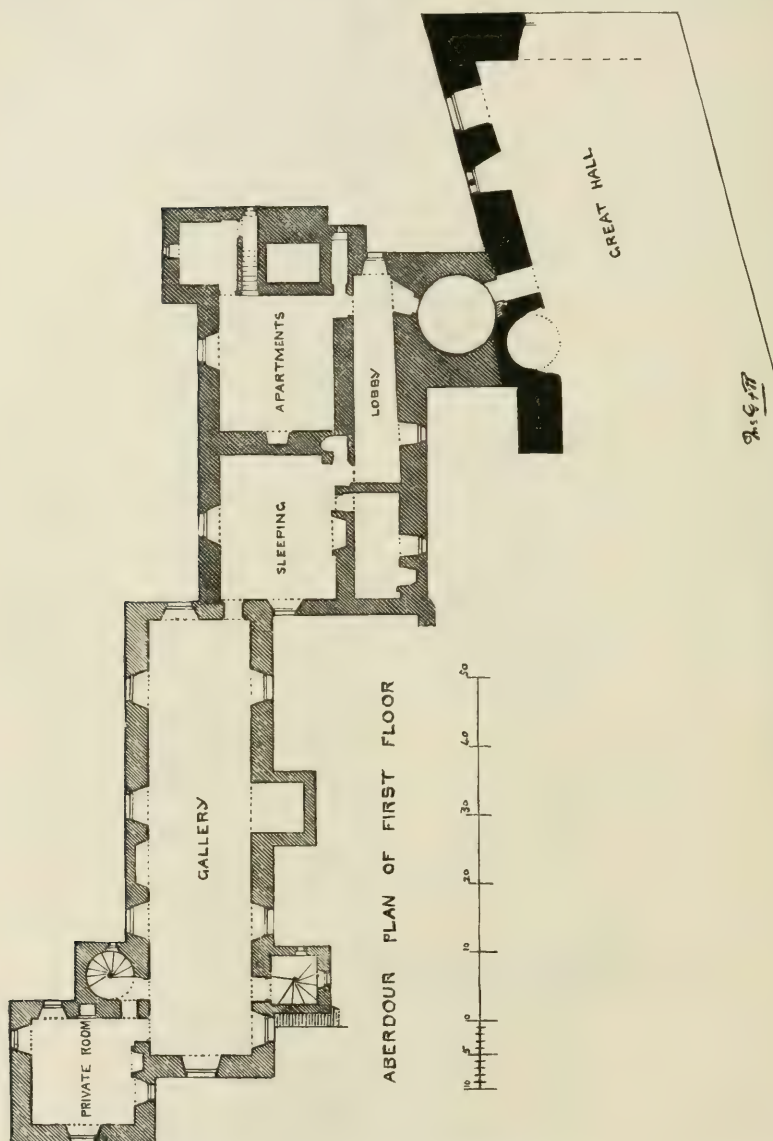


FIG. 902.—Aberdour Castle Plan of First Floor.

apartments, an arrangement just beginning to be adopted in the Fourth Period.

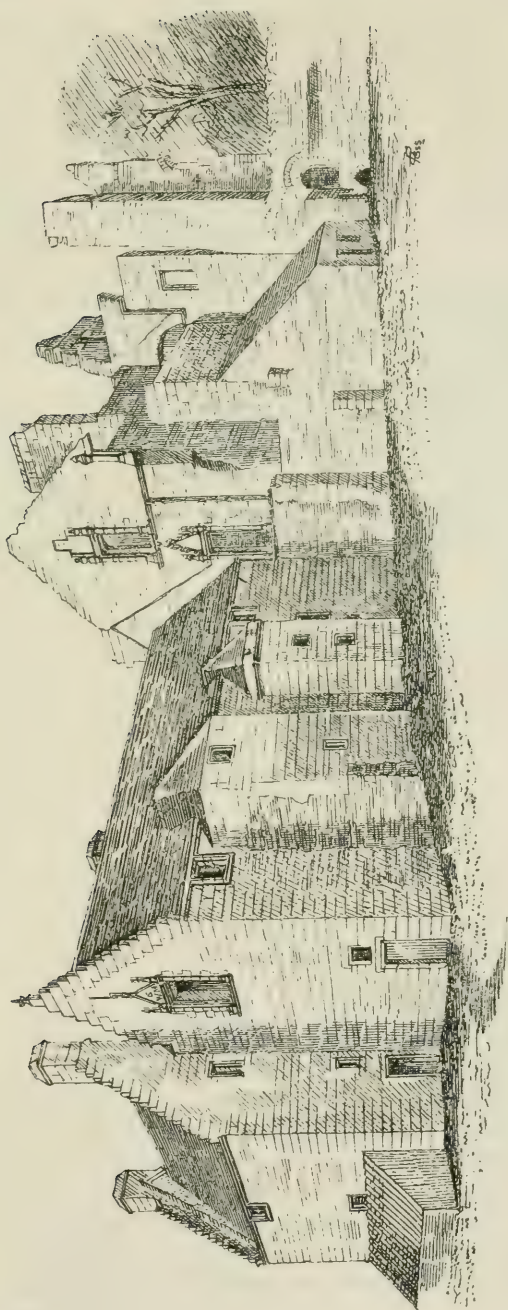


FIG. 303.—Aberdour Castle. View from North-East

The south-west tower is continued higher than the main building, having an entresol floor with a separate stair, as shown on the first-floor plan. After the first additions were made, the old hall probably continued to be used as the dining-room, and the rooms in the new wing served as private rooms or bedrooms.

The second addition consists of a long narrow building two stories in height, at the south-east corner of which there is a square projecting wing also two stories in height, with an entresol, entering from a turn pike stair in the re-entering angle. The ground floor of the main building is divided into two apartments, entering from each other, and from the outside by three doors to the east and north and south, and having no internal communication with the other parts of the building. These were doubtless offices for household purposes, and in connection with the extensive pleasure-grounds and gardens, still partly remaining.

The stair at the re-entering angle seems to have been a private stair, and communicated with a room in the wing on the ground floor, which was probably a business room, or speak-a-word room, such as exists at Caroline Park, Drum, etc. Another stair, projecting on the north side, led to the upper floor, and appears to have been the public entrance. This floor (Fig. 902) is a long gallery, measuring 64 feet by 15 feet, having windows all round, a fireplace in the south wall, and a recess projecting out on the north side about 8 feet square. Such galleries or withdrawing-rooms are of frequent occurrence at this period. This gallery communicates with the other parts of the building through a room. One of the rooms in the south-east wing has considerable traces of painting on the walls and ceiling. Along the south front is a terrace 30 feet to 40 feet wide, and about 276 feet long, with a stair at each end leading down to a lower terrace. The south-west view is taken from outside the lower terrace wall. Fig. 903 gives a view of the additions from the north-east.

At the west end of the keep is a range of low ruinous buildings, probably used as a brew-house or bakehouse. They are of inferior construction, with no architectural style.

The entrance to the courtyard, which lies to the north of the house, is through a quaint angle-arched gateway (Fig. 904) 9 feet 9 inches wide, somewhat similar in design to the gateway of Gowrie House, Perth, now destroyed. Part of the old walls, with shot-holes and heavy coping, still exists along each side of the gateway, with the lodge at the north-east corner. From the south side of the gate lodge a high wall runs southwards, as seen on the ground plan, enclosing the courtyard on the east. On the other side of this wall is the old-fashioned garden, surrounded with high walls, in which are several quaint doorways. That to the eastwards, of which a sketch is given (Fig. 905) has the date 1632, with a monogram EWM and LA, surmounted by an earl's coronet, and a star

at the apex. The letters undoubtedly stand for William, Earl Morton, and his wife, Lady Anne (Keith), and the letters EWM cut in the same

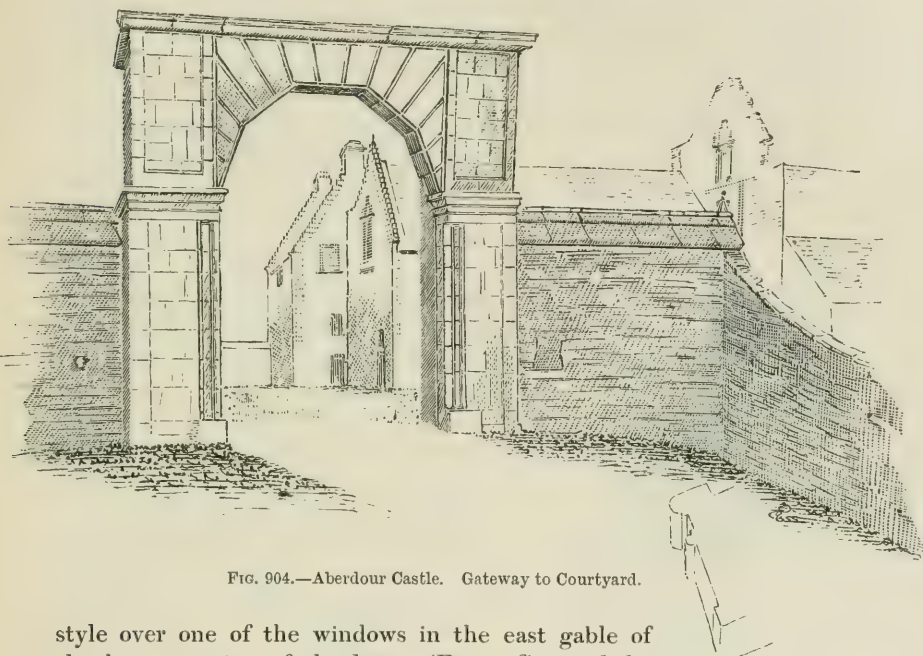


FIG. 904.—Aberdour Castle. Gateway to Courtyard.

style over one of the windows in the east gable of the latest portion of the house (Fig. 906) stand for the same ninth Earl, who succeeded in 1606, and died 1648.

The first portion of the additions to the castle we believe to have been built by the Regent Morton. The details of the two windows in the north-east gable (Fig. 907) have such a close resemblance to those of the gateway in Edinburgh Castle (Fig. 394, vol. i.), which was certainly erected by the Regent Morton, and also to those of the window at Drochil, shown in the view along the corridor (Fig. 679), as at once to raise the presumption that they were designed by the same hand; and we know that Drochil was built by the Regent Morton, and that it was in progress, and in all likelihood in its present stage of advancement, at his death in 1581. He succeeded as

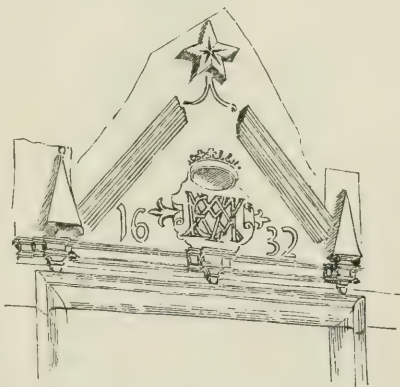


FIG. 905.—Aberdour Castle. Doorway in Garden Wall.

fourth Earl of Morton in 1553, so that we can almost certainly say that this part of the castle was built in the third quarter of the sixteenth century. The details of the second portion of the additions (Fig. 906) correspond very closely with those of the first portion, and it is likely that this part of the building was added soon after the first extensions.

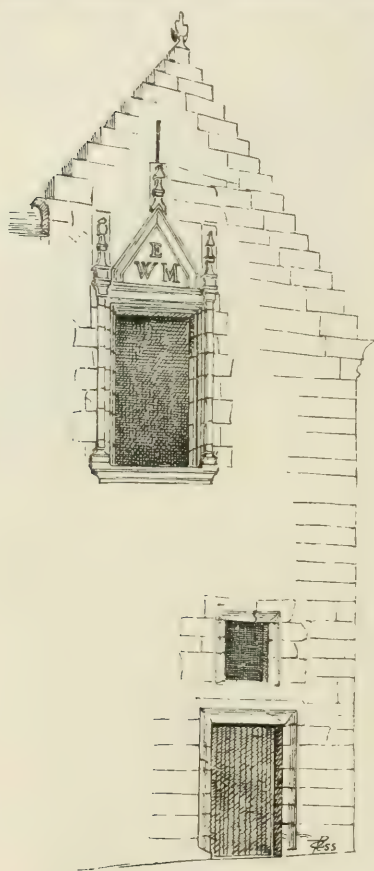


FIG. 906.—Aberdour Castle. Details of First Additions.

The date of the erection of the keep seems not to be known, but, judging from its style, it may be set down as not later than the beginning of the fifteenth century. The Rev. W. Ross, LL.D., in his admirable work, *Aberdour and Inchcolm*, tells us that the Viponts had a castle here in the twelfth century, and he thinks it exceedingly likely that this keep was erected by them. We cannot indorse this opinion, as the architectural details and plan forbid such a conclusion, but in the case of the church, we assign to it a much higher antiquity than Dr. Ross claims for it.

The roofless chapel of the castle, on the south side of the garden, consists of a chancel, nave, and south aisle. The chancel is 13 feet 3½ inches wide, by 20 feet 10 inches long on the south side, and 18 feet 11 inches long on the north side. The nave is 49 feet 6½ inches long by 17 feet wide; the total width of the nave and aisle is 30 feet 7 inches. The foregoing measurements are all inside. The total length over the walls of nave and chancel is 79 feet 1½ inch, the width of the chancel outside is 18 feet 8½ inches, and the width over nave and aisle outside is 35 feet 4 inches.

The chancel and nave of the chapel (Fig. 908) are Norman. The former may be said to remain unaltered, but the nave has been considerably changed, probably in the fifteenth century, by the removal of the south wall, and the addition of an aisle, separated from the nave by an arcade of three bays, having circular splayed arches, supported by round pillars, with moulded base and caps. The Norman windows are narrow, and widely splayed inside. The chancel arch, 10 feet 5¾ inches wide, is in two orders, with hood moulding, and springs from the cushion

capitals of half engaged columns. The chancel floor is raised one step. The nave has a two-light west window, with flowing tracery. The west gable, with crow-steps, is surmounted with a quaint belfry, erected in 1588 (Fig. 901).

After the Reformation the church seems to have been adapted to Presbyterian worship, and considerable changes were again effected on the structure. A vault has been constructed across the nave and aisle at the west end, the roof of which forms the floor of a gallery at about 6 feet above the church floor, and was reached by an outside stair. A porch at the south-west end of the church gave access to this tomb, by descending a few steps. Another tomb has been built against the north wall of the church, closing up an arched opening in that wall 13 feet wide, which probably marks the position of a porch or aisle.

The Norman portion of these walls is undoubtedly part of "the church of Aberdour" referred to in a Bull of Pope Alexander III., of date 1178 wherein Aberdour, along with other possessions, is confirmed as belonging to the priory of St. Colme's Inch (see *Aberdour and Inchcolme*).

Aberdour Castle is a charming specimen of an old Scottish residence, with quaint crow-stepped gables, and corner sun-dial (Fig. 909) overlooking its fine terraced walks. Such a house, without sacrificing any of its characteristic features, might be inhabited to this day. But instead of being kept in the order which such a fine example deserves, the most

complete and heartless neglect reigns over the whole place. The greater portion of the buildings, including those erected by the great Regent, are used as cow-byres and piggeries, while the church, one of the most complete Norman structures in Scotland, is in a similar state of heedless neglect. From Wood's *History of Cramond* we learn that Aberdour was last inhabited by Robert Watson of Muirhouse, who died there in 1791.

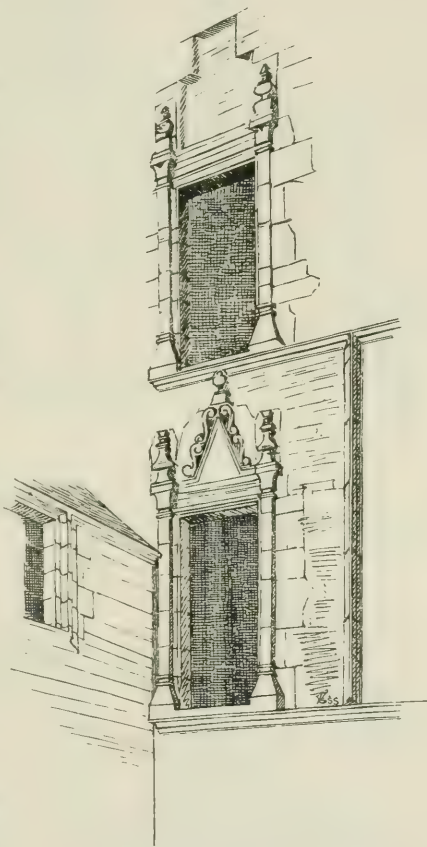


FIG. 907.—Aberdour Castle. Details of Second Additions.

Aberdour is the first instance we have given of a Scottish *house*, as dis-

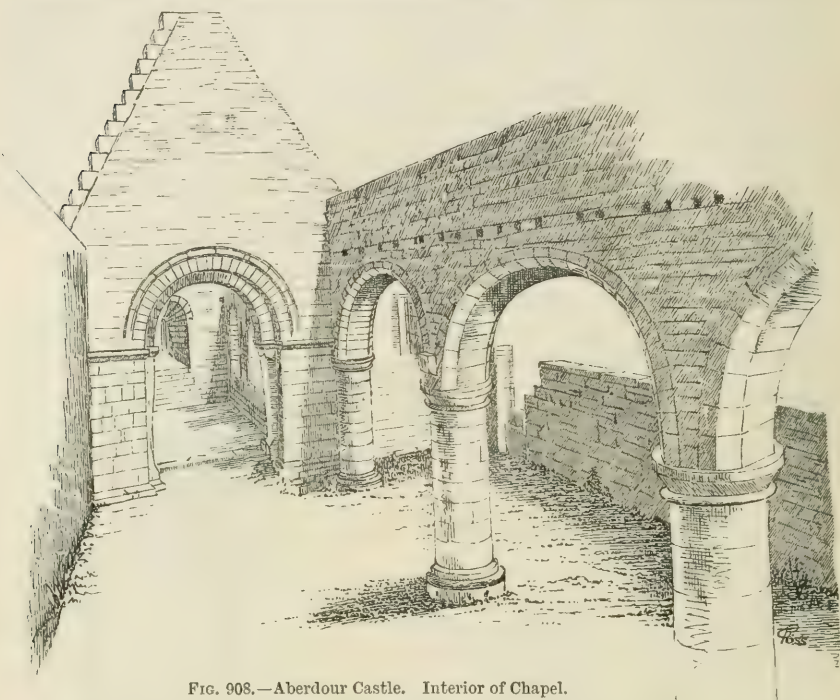


FIG. 908.—Aberdour Castle. Interior of Chapel.

tinguished from the keep or castle. The plan is here quite different in idea from those we have hitherto considered. Although the ancient keep is incorporated in the new design, the general arrangement shows an entire freedom from the trammels of the old traditional forms, both of the “keep plan” and the “court-yard plan.” At Elcho and Kelly there were bold steps taken towards greater convenience and enlarged accommodation but the ruling feature of these designs was the retention of the keep as the centre nucleus around which all the additions clustered. Here, on the other hand, the new buildings are scattered in whatever direction was found most suitable. The idea of defence is discarded, and the house is enlarged so as to give good light and accommodation, and to make the fine southern exposure of the site available.

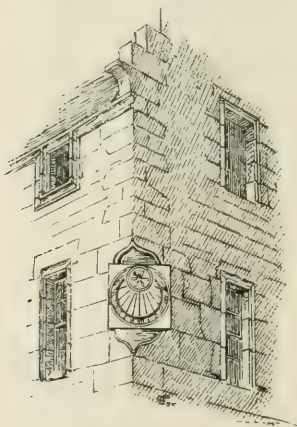


FIG. 909.—Aberdour Castle.
Corner Sun-dial.

In the examples which follow we shall find the traditional forms gradually departed from, and the plans and other features of the modern dwelling-house adopted.

CASTLE STEWART, INVERNESS-SHIRE.

This large castle or mansion, which is situated near the Moray Firth,

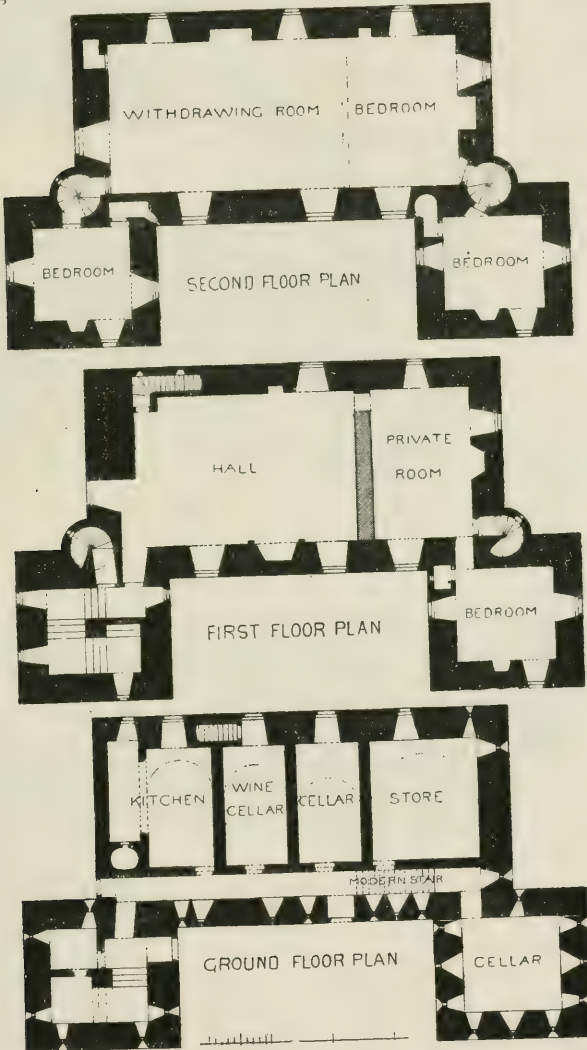


FIG. 910.—Castle Stewart. Plans.

and about six miles from Inverness, was built by the Earl of Moray about

1625. It carries out the general idea of the plan with two towers at the angles (Fig. 910), but with this peculiarity, that the towers are both at the

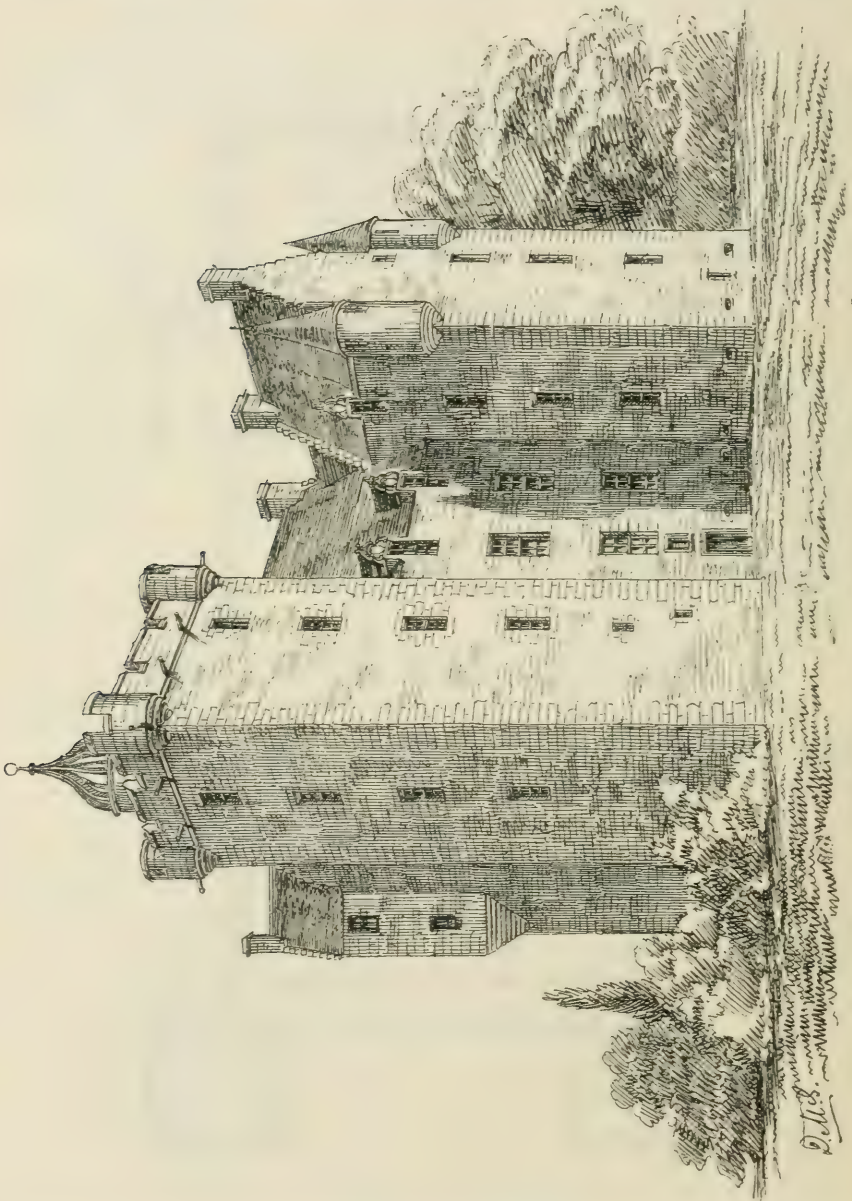


FIG. 911.—Castle Stewart. View from the South-West.

same side of the building, and not, as in earlier times, at the diagonally

opposite angles. This is a modification of the earlier form of plan which began to be introduced about this time, and afterwards became common, probably with a view to produce a symmetrical design. In other respects the plan follows the usual arrangements. The original entrance doorway is in the re-entering angle of the south-west tower. The principal staircase, which is square and very spacious, with steps 6 feet long, occupies this tower as far as the first floor. From that level two corbelled stair-turrets in the angles of the towers conduct from this floor to the rooms on the upper floors. The door in the centre of the building, with the dotted staircase in the passage, and the door at the west end of the passage, are not original.

The towers and walls are well supplied with shot-holes, which have a deep external splay. The ground floor is vaulted, and contains the kitchen, wine-cellar, with private stair from the hall, and other cellars and stores. The first floor contains the great hall, 37 feet by 24 feet, and private room 24 feet by 16 feet, communicating with the bedroom in the south-east tower.

On the second floor there is another large hall over that on the first floor, which was no doubt the withdrawing-room, with a bedroom adjoining, and each tower contains a bedroom with a separate door from the turret stair, all supplied with garde-robes.

Above this there is another story in the main building, and two additional stories in the towers, which thus provide a large number of bedrooms.

This is a building of late date, and we here find, as often happened at that period, that the old form of plan is departed from or varied. As above suggested, the two towers have probably been placed on the same side of the building in order to produce a certain symmetry in the design, an effect then beginning to be aimed at. The view from the south-west (Fig. 911), shows this attempt at symmetry, which in this as in many other of the early attempts was not altogether successful. It is evident, however, that for defensive purposes the old plan of placing the towers at the diagonally opposite angles was much superior. Fig. 912 gives a view of the castle from the north-east, showing the corbelling of the enormous square angle turrets, which here form a peculiar feature, and present a remarkable variety of that characteristic of Scottish architecture. Had two of these been on one gable, they would have swamped it as completely as those of Glamis.

Castle Stewart is one of the few ancient castles in Scotland which, although not occupied, are kept in good order and repair by the proprietors, and it is thus easy in this instance to follow the various arrangements of the plan, which in so many others, from the ruinous state of the upper floors, can only be guessed at. The open work crowning the

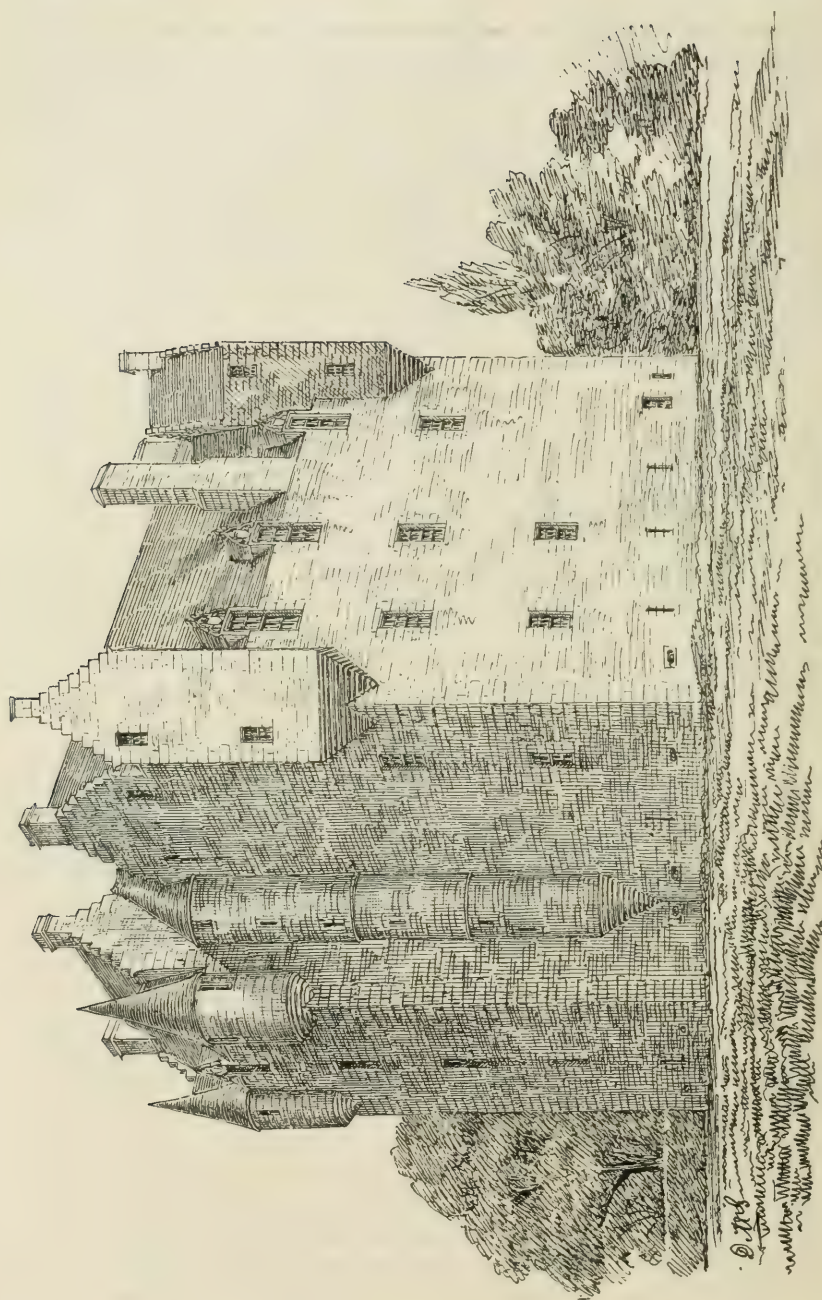


FIG. 912.—Castle Stewart. View from the North-East.

turret of the south-west staircase is modern, as are also the battlements of the south-west tower.

CRAIGSTON CASTLE, ABERDEENSHIRE.

This castle stands on the level part of Aberdeenshire, about $4\frac{1}{2}$ miles north-east of Turriff. It is pleasantly situated on the banks of a small stream, and is surrounded with fine trees. The plan seems to be

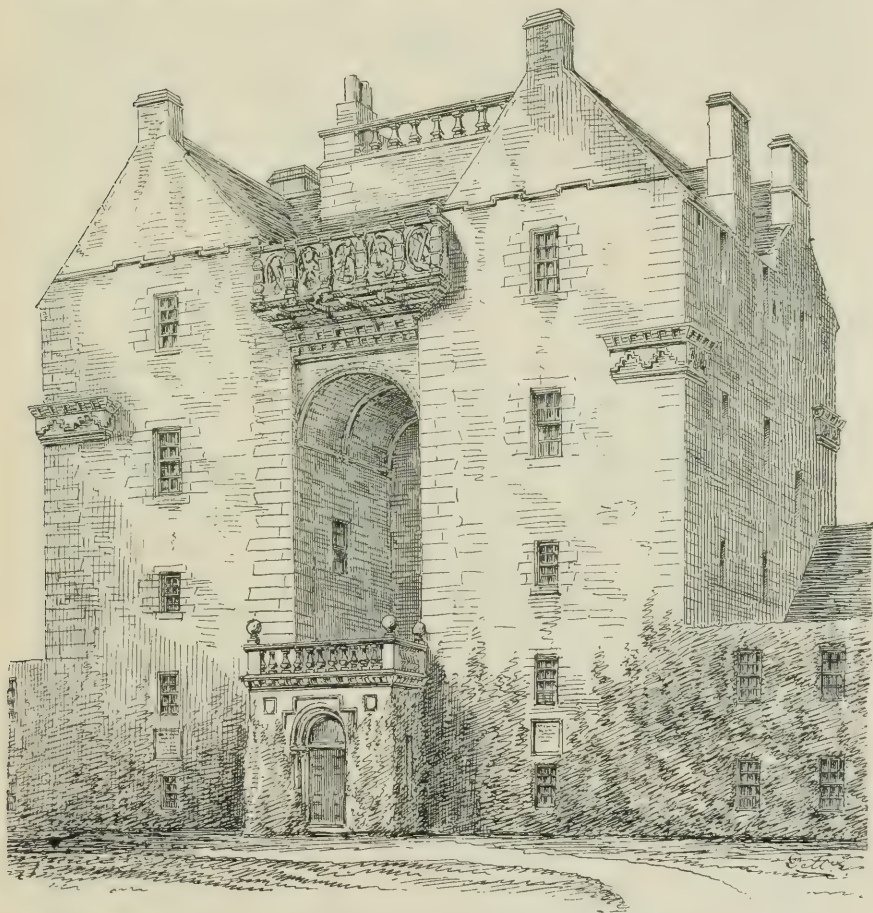


FIG. 913.—Craigston Castle. View from the South-West.

peculiar, and we regret that we were unable to obtain a drawing of it. There is evidently (Fig. 913) a main block with two wings thrown out to the front, which are joined together at the top with a round ribbed arch thrown across between them, supporting a highly ornate and sculp-

tured balcony. This arrangement of plan assimilates this house to Castle Stewart and Pitreavie, and we have therefore classed it along with them.

Craigston was built by Urquhart, well known as "the Tutor of Cromarty," to whose descendants it still belongs. An inscription on the wall narrates that the castle was "foundit the fourtene of March ane thousand six hounder four yeiris and endit the 8 of December 1607." The ornate corbelling of the above balcony and of the angle turrets quite corresponds with these dates and with the style of work then usual in the North, and the carving of the balcony with its figures recalls such examples as Balbegno and Huntly Castle. The bold arch under the balcony is probably a feature borrowed from Fyvie Castle, which was built about the same time, or, it may have been designed by the same architect. The porch which fills up the lower part of the archway is modern. The original doorway was no doubt in the main wall in the centre of the archway.

It is doubtful whether the upper part of the castle has ever been completed in accordance with the original design. The intention has evidently been to make the upper part of the building very ornate and picturesque, while the lower part was left perfectly plain and simple. This, as we have already had occasion to remark, is the usual characteristic of the Scottish castles of the period. The angle turrets and gables would in that case have been carried out somewhat in the manner of Crathes or Castle Fraser. We were informed in the locality that the turrets were erected and had been removed only within comparatively recent years in consequence of having shown signs of weakness, and threatening to fall, but we find no confirmation of this view in the Statistical Accounts, or in Sir A. Leith Hay's description of the castle. From the latter we learn that the interior of Craigston is peculiarly interesting from its carved oak panelling of the same date as the castle, representing a miscellaneous assemblage of heroes, kings, cardinal virtues, and evangelists. These probably resemble the similar series of sculptures on the garden walls of Edzell.

ALDIE CASTLE, PERTSHIRE.

Aldie Castle, in the parish of Fossoway, is situated about five miles south-west from Kinross, and about two miles south-east from the Rumbling Bridge. The more modern part of the building, shown by hatched lines (Fig. 914), stands on the edge of a high steep bank sloping down to a wide valley, from the other side of which rise the Cleish Hills, about three-quarters of a mile distant.

The castle is practically entire, and has evidently been inhabited up

till a comparatively recent period. It consists of an oblong keep (shaded dark on plan) with later additions along the south side. The keep measures 35 feet 9 inches from east to west by 27 feet 4 inches, and is four stories high, the ground floor being vaulted. There is some difficulty in determining where the original entrance doorway was situated. There is an old doorway at the north end of the east wall, which is now shut up and used as a window. Another entrance to the ground floor

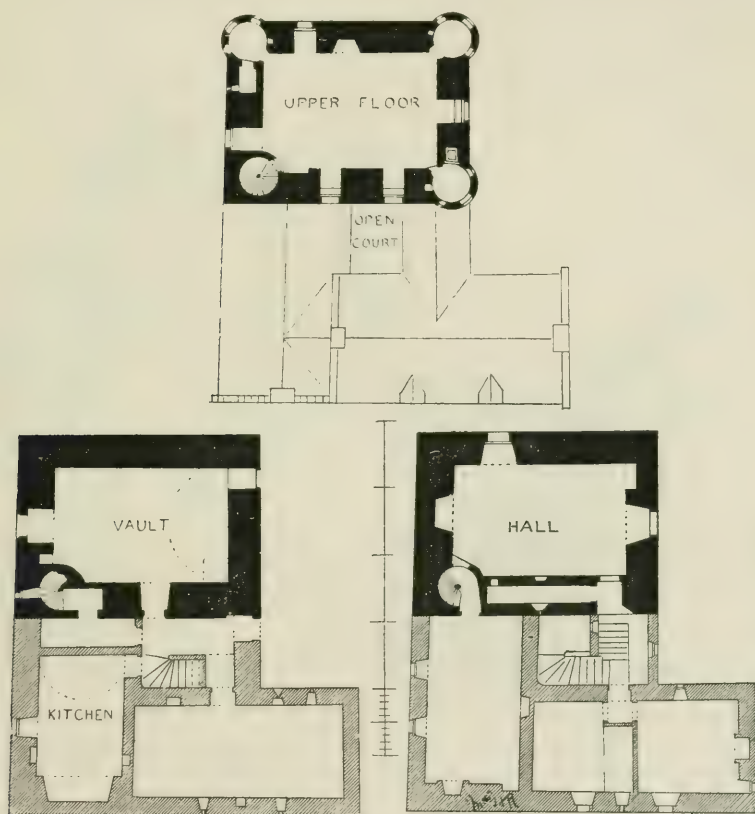


FIG. 914.—Aldie Castle. Plans.

has been formed from a small open courtyard in the centre of the extended building. The principal entrance doorway after the alterations were made is situated at the junction of the old and the new work, and leads in through an arched passage to a small open courtyard measuring about 10 feet by 8 feet, and from this courtyard the ground floor of the keep is entered by the doorway above mentioned. Between this floor

and the upper floors there is no direct communication, except by a hatchway in the vaulted roof shown by dotted lines in the corner of the ground-plan. This is an unusual arrangement, except in very early keeps, in which the entrance door was on the upper floor, there generally being internal communication between the ground floor and the first floor, without the necessity of going out into the open air.

The most probable position of the original entrance doorway is that which still exists near the west end of the south wall, and leads to a wheel stair which runs to the top and communicates with the inter-

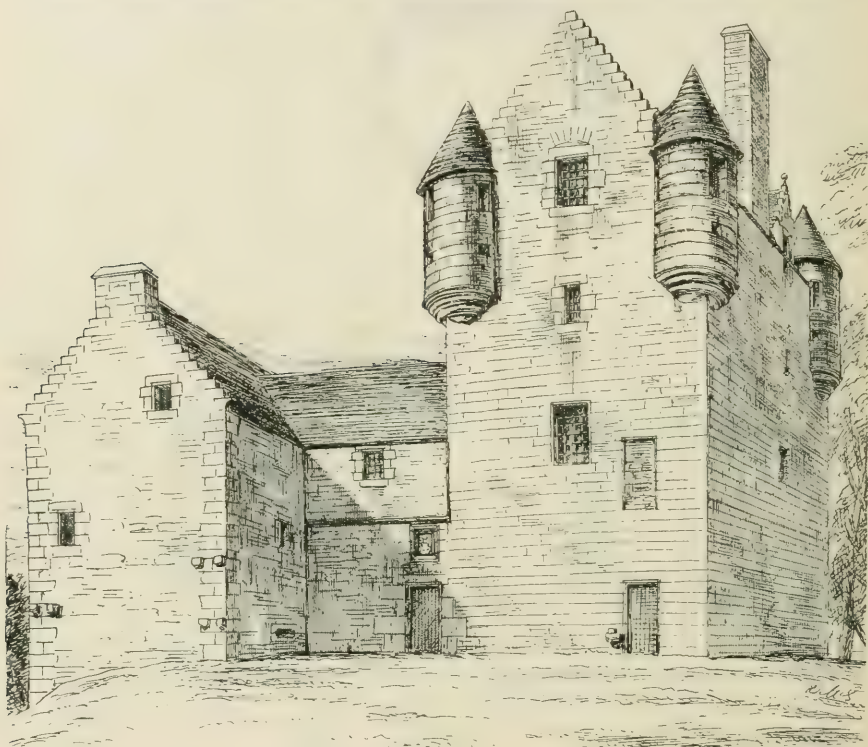


FIG. 915.—Aldie Castle. View from the North-East.

mediate floors. This was a very usual position for the entrance, and there was generally a door to the vaulted ground floor, immediately opposite the outer doorway, which may likely have been the case here also. Each of the upper floors contains a single room measuring about 25 feet 9 inches by 17 feet. Entering off the hall on the first floor is a mural chamber 16 feet long by 2 feet 6 inches wide, lighted with a narrow slit. This appears to have been an original mural chamber in the old keep, and was doubtless utilised as a passage of communication

between the two staircases in the enlarged building, although the west end is now built up. On the upper floor the round angle turrets, about 6 feet in internal diameter, added to the limited accommodation of the tower; one of them is a garde-robe, and another has a garde-robe entering off it. These turrets are well lighted, and have shot-holes beneath each window. The newel of the winding staircase is not perpendicular, and on a very short height it diverges some two or three feet near the top.

The keep has been altered when the additions were erected, but to judge from its style it was probably built in the sixteenth century. Fig. 915 shows that the turrets are of a late description, being tall, with small crow-stepped gable between, and no battlement.

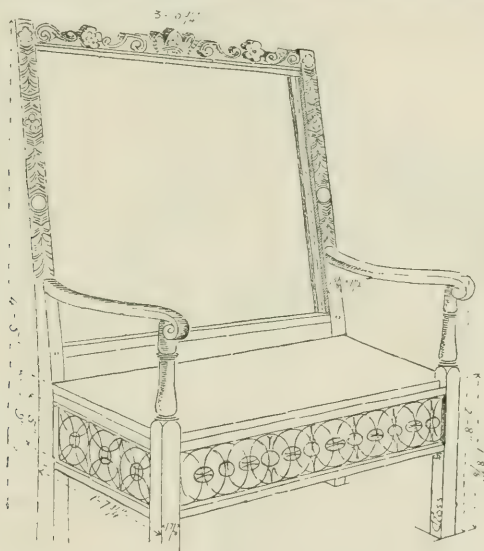


FIG. 916.—Aldie Castle. Old Chair.

Not long after the erection of this tower the addition shown by hatched lines was made along its south side, with the effect of increasing its accommodation threefold, and rendering it a house which would make a good residence even now. From the small courtyard already referred to, a wide staircase, partly open and partly covered, leads to the first floor. At the foot of this stair, in the west wing, is the new vaulted kitchen with its wide fireplace. There was no kitchen in the old tower, as was frequently the case in similar keeps. Adjoining the kitchen on the ground floor there is a large cellar with its floor down some steps, so as to gain head-room under the floor above, which enters about half-way up the stair. The staircase continues to the level of the hall, and then terminates. The part of the new addition facing the west is now only

reached by the old wheel staircase, but, as above pointed out, it may have had access from the principal staircase by the mural passage.

The enlarged house contained good accommodation, having a hall or dining-room in the keep, a large drawing-room on the west side, and bedrooms in the eastern division of the additions. These would be suit-

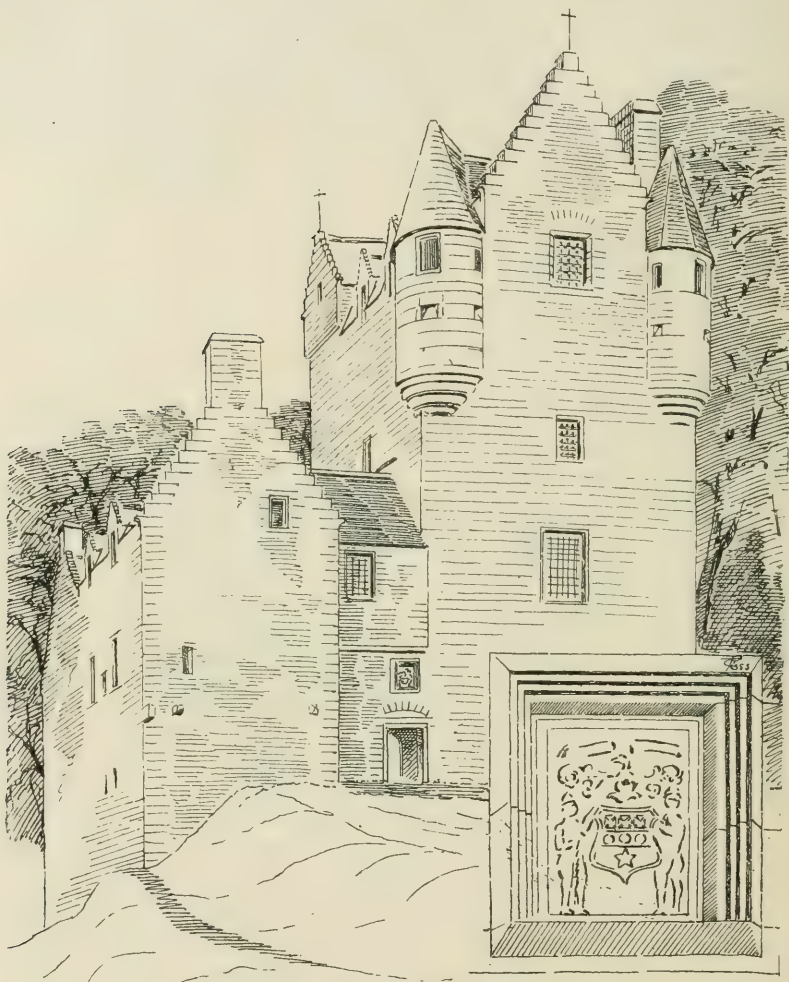


FIG. 917.—Aldie Castle. View from the South-East.

able for guests, while those on the upper floors of the keep would be retained as family apartments.

The very small open courtyard in the centre of the extended building is quite an unusual feature. If this were covered over with a glass roof,

the plan of the building would present very much the character of that of many modern houses.

The elevations (Figs. 917 and 918) of the additions are extremely plain, probably late seventeenth-century work.

The settle shown on Fig. 916 stands in the hall; such pieces of furniture are rare in abandoned Scottish houses. Nothing but its framework remains; the back was evidently filled in, probably with leather. The sinking of the interlacing circle-work has been picked out in red.

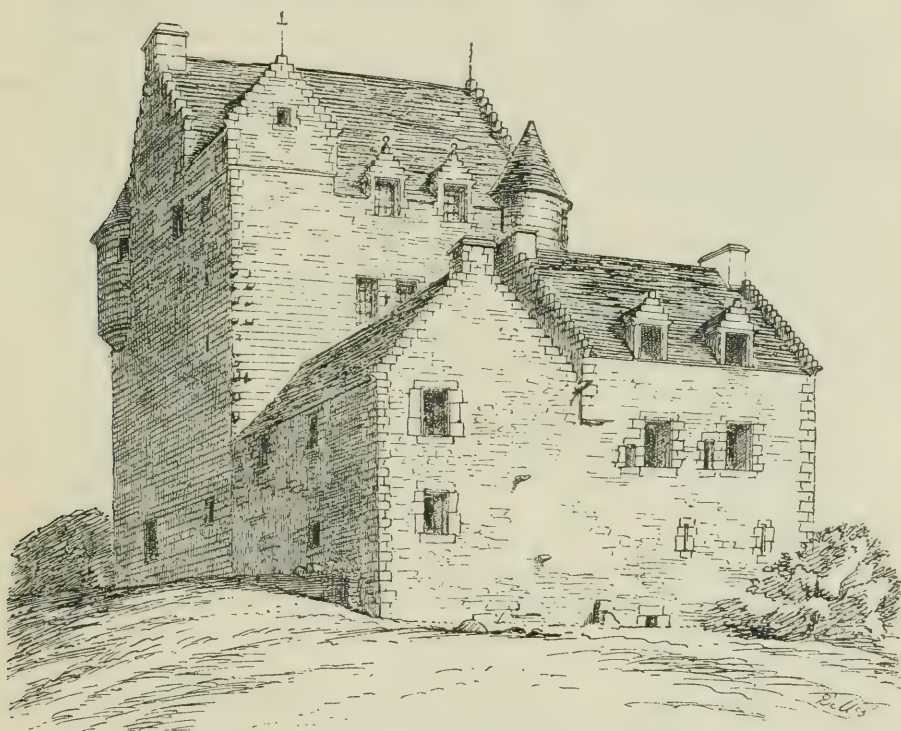


FIG. 918.—Aldie Castle. View from the South-West.

Aldie was acquired by the Mercers, it is believed, about the middle of the fourteenth century, as the portion of Aldia Murray, daughter of Sir William Murray of Tullibardine. According to the *Statistical Account* the place was named after the lady, and the Mercers assumed the star or mullet of the Murrays as part of their arms, which are: *or*, on a fesse between three cross pattées in chief *gules*, and a star in base *azure*, three besants of the first, supported by two savages with steel caps on their heads, holding batons downward before their legs, and standing on a compartment with these words, *Crux Christi nostra corona*, "which supporters," says Nisbet, writing nearly two hundred years ago, "are to

be seen, of old, finely cut in the house of Aldie, and for crest, the head and neck of a heron, holding in its beak an eel, with the motto on an escrol, *THE GRIT POUL*, being the slughorn of the family."

The arms are still at Aldie in a panel over the doorway (see Fig. 917).

CARNOCK CASTLE, STIRLINGSHIRE.

This mansion occupies a pleasant site in the midst of the level country lying to the south of the Forth, and about one mile from Airth Road Station. It is interesting in several points of view. The plan is very unusual. The house was built in the middle of the sixteenth century, and was altered during the first half of the seventeenth century, the original building bearing the date of 1548, and the alterations that of 1634. We have thus an opportunity of studying a peculiar design of the former period, and of comparing it with the modifications found requisite in the latter period, as of the method adopted in carrying these changes into execution. The building has undergone various alterations, and received some additions in more modern times, but the general arrangements are unaltered, and the principal rooms still retain their ornamental plaster ceilings, and other features of the seventeenth century.

In the sixteenth century the property belonged to Sir Robert Drummond, whose arms, impaled with those of his wife, Margaret Elphinstone of Dunmore, are carved on a shield, along with their initials, and the date 1548. This shield is now inserted over the modern doorway, but there is every reason to suppose that it has been removed from over the original entrance doorway, which is now enclosed within the entrance hall. On the same stone, under the coat of arms (Fig. 919, lower central panel), is the following inscription, in the characters of the period :—

put · no · yi · soe · in · te · off · yi · ledy
and · gif · ye · do · ye · sel · repent.

Unfortunately the first line is so elliptical and enigmatic that modern readers cannot easily ascertain what danger it warns them against.

In the seventeenth century the property was acquired by Sir Thomas Nicolson from Sir John Drummond. The former came of a family of Edinburgh lawyers. He was created a Baronet of Nova Scotia in 1637, and married Isobel Henderson, daughter of Walter Henderson of Granton. Early in the eighteenth century the property passed by marriage to the Shaws of Greenock. The present proprietor is Hugh Shaw Stewart, Esq., whose grandfather made the most recent alterations on the house, shown by unshaded lines on the plans. The plan of the

original building (shown by black shading on Fig. 920) is, as already mentioned, somewhat unusual and remarkable. It does not belong precisely to any of the specific forms distinguishing the period, being, in fact, a simple parallelogram, with two towers jugged out on the north side to contain staircases, which both run from bottom to top of the building, and give access to the rooms on each floor at the opposite

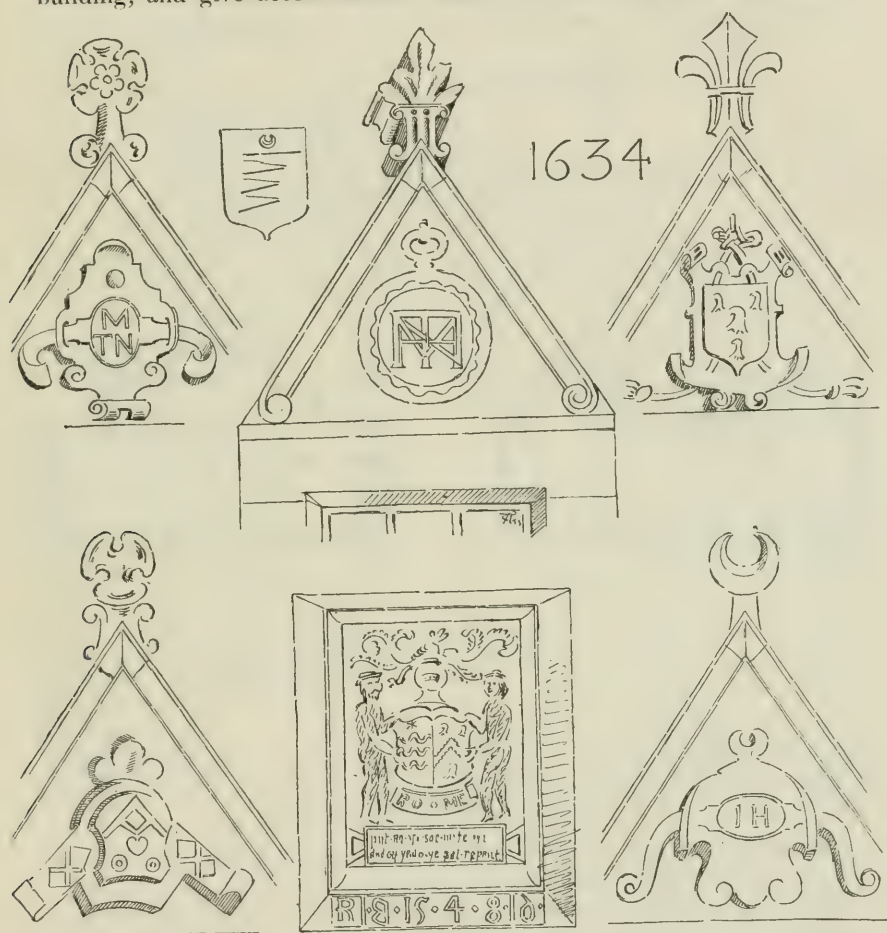


FIG. 919.—Carnock Castle. Details.

ends of the house. This plan approaches most nearly to the L form, with an extra staircase added, as at Elcho and Kellie.

The principal entrance was originally by the doorway in the larger staircase tower, which has a large roll moulding, and where the ancient door, with its sliding bar, are still preserved. Another outer doorway

gave entrance to the smaller staircase turret. The ground floor contained the usual vaulted cellars and passage, with the kitchen at the east end; but during the later alterations, when the exterior kitchen was erected, the large fireplace of the original kitchen was built up, and the apartment made into a cellar.

On the first floor the hall, 29 feet 3 inches long by 18 feet 2 inches wide, occupies the central apartment, and was accessible from both stair-

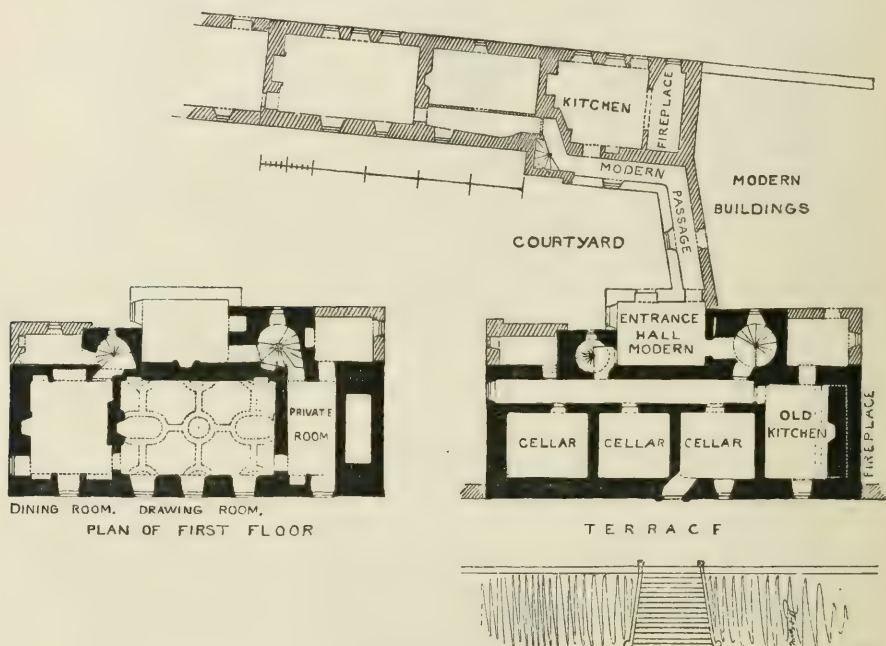


FIG. 920.—Carnock Castle. Plans.

cases. There is a separate room at either end of the hall, each with a separate entrance from one of the staircases. One of these may have been the private room, with family bedroom above, the rooms at the opposite end, approached by the other staircase, being probably the drawing-room, with guests' rooms above.

The hatched portions of the plans indicate the additions made by Sir Thomas Nicolson in 1634. That date, together with the arms of the Nicolsons ("or, a lion's head between three falcons' heads, erased *gules*, a bordure of the last, with motto 'Generositate'"), and the initials of Sir Thomas and his wife, Isobel Henderson, and her arms (see small shield), are carved in the tympana of the dormer windows in the south elevation (Fig. 919). The tympanum of a dormer in the north elevation (Fig. 919, upper central dormer) contains the monogram of the united

initials of Master Thomas Nicolson and Isobel Henderson. The mouldings of all the dormers are finished at their junction with the lintel in the same unusual manner as this one.

One of the south dormers (lower left-hand figure) represents some remarkable insignias, possibly in connection with the Nova Scotian Baronetcy.

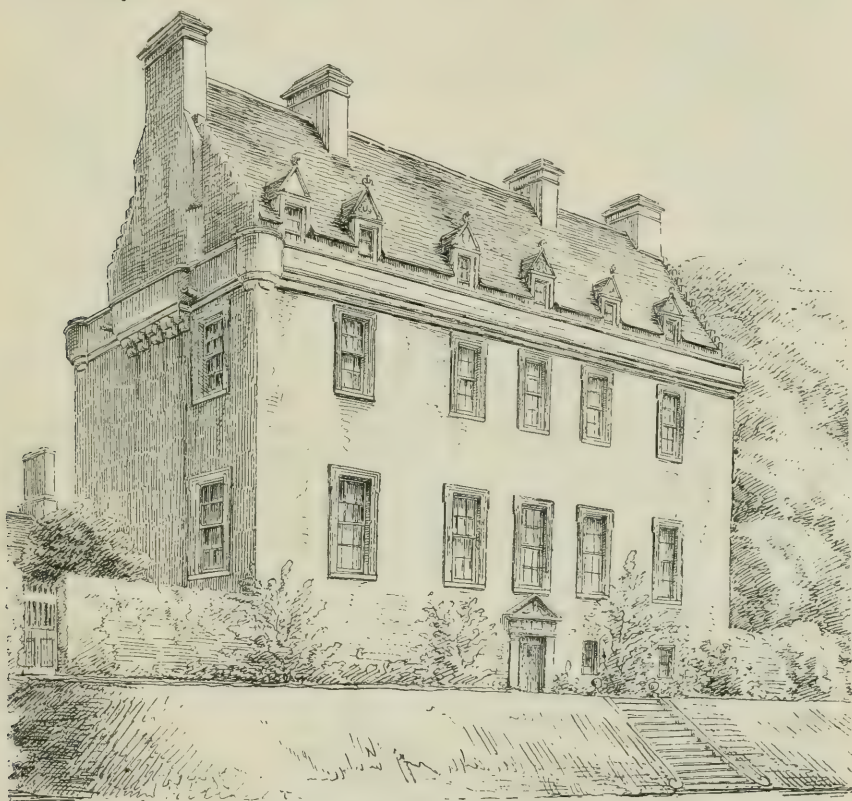


FIG. 921.—Carnock Castle. View from the South-West.

Originally the building has been surmounted with a parapet resting on a continuous corbel table, and provided with embrasures, some of which still remain over the principal staircase tower (Fig. 922). The parapet for the most part still exists, but it is reduced in height, and shorn of its embrasures. At the west gable it is juttied out on bold corbels so as to allow the parapet walk to be continued round the projection of the chimney-stack. The parapet over the larger tower is the only portion which remains almost entire. The part between the two towers has been greatly cut away to allow a large chimney to be carried up.

The smaller tower is now finished with a crow-stepped gable (pro-

bably erected in 1634), but the old corbel table of the original parapet has been allowed to remain (see view), and shows that this turret has been carried up to a somewhat higher level than the parapet walk. The original roof would no doubt contain an attic story, but Sir Thomas, in 1634, required this to be enlarged, and made into a good bedroom floor. Hence the lofty roof, and the mode in which the southern dormers are raised above the parapet (Fig. 921). At this time too, as we have several times noticed, symmetry became an essential in all designs, and a vigorous and far from unsuccessful effort has been here made to render

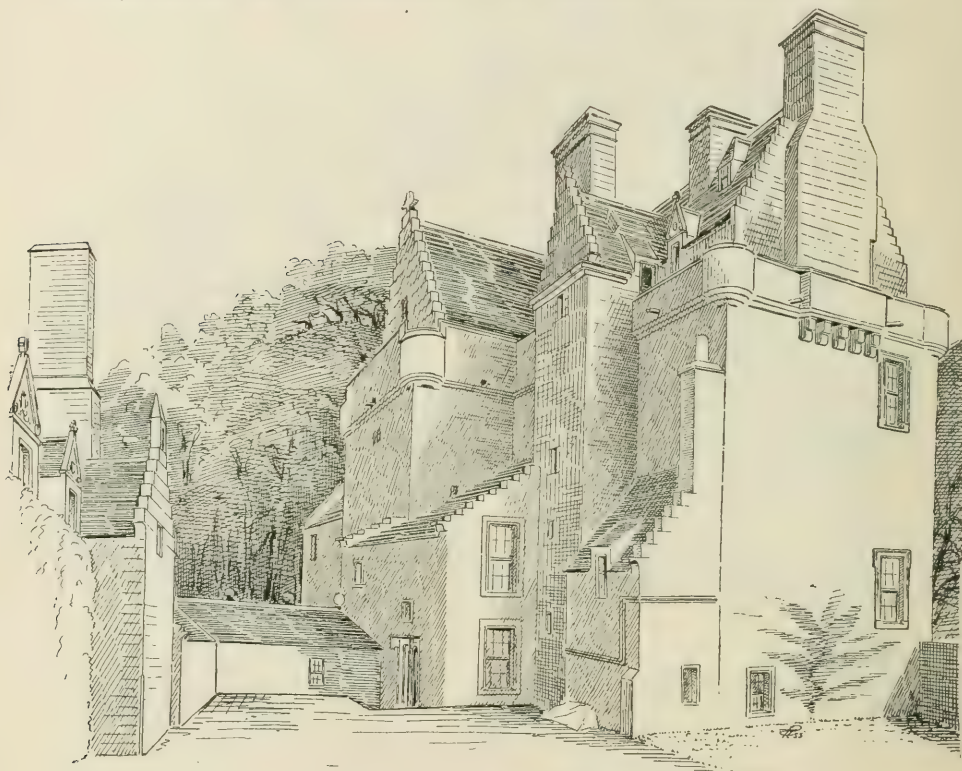


FIG. 922.—Carnock Castle. View from the North-West.

the south front symmetrical. The old small windows were enlarged and surrounded with an architrave. They are all made of equal size, and spaced as nearly as possible symmetrically. A doorway, opening from one of the vaulted cellars of the ground floor on to the garden terrace, is placed exactly in the centre of the south front, with a wide flight of steps opposite it leading down to the flower garden. The scrolls which terminate the stone edging of the steps are kept in a plane parallel to the slope of the ground.

The interior was overhauled and fitted up in the taste of the time, the dining-room and drawing-room being provided with plaster ceilings,

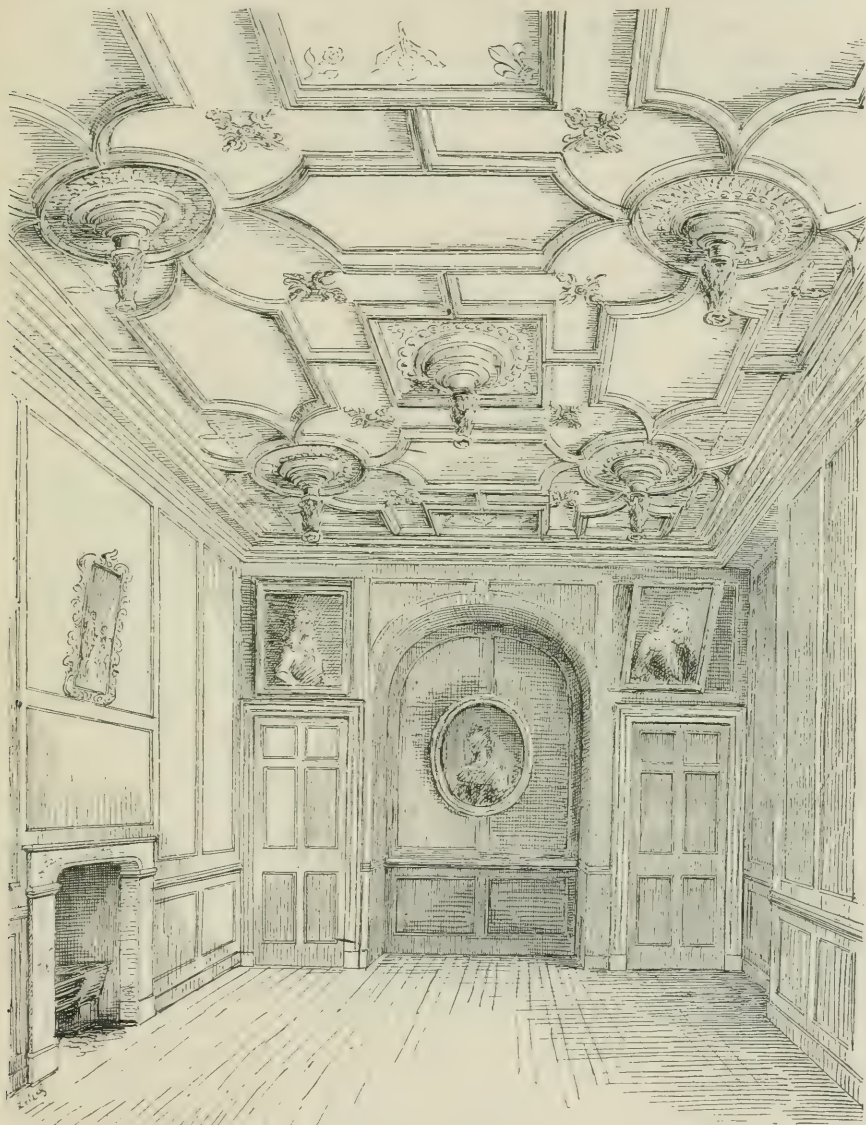


FIG. 923.—Carnock Castle. Interior of Withdrawing-room (now Dining-room).

panelled and enriched with ornaments and pendants, similar to those of Winton, Pinkie, and other well-known examples (Fig. 923). It should however be remarked that the enrichments here are not the same

as those of the houses above mentioned. In these, and some other examples, the enrichments are frequently mere repetitions, but here there is some novelty in the design of the details.

The reason why Sir Thomas removed the old kitchen is not at first quite apparent, but it probably arose from its being too near the principal rooms. Ladies and gentlemen were now becoming refined and delicate, and the odours from the kitchen were felt to be offensive. Hence Sir Thomas had a new kitchen and range of offices built (as shown on the Plan) at a distance of about 30 feet from the main house, and entirely detached from it.

This old kitchen, with its large fireplace, is still used as the kitchen of the house, but it is now connected with it by a covered corridor. The other office buildings, we are informed by Mr. Shaw Stewart, were formerly stable offices, but were altered, as we now see them, into wash-house and laundry by his grandfather, who likewise built the entrance hall and the corridor leading to the kitchen. The small hatched rooms at the north-east and north-west angles of the main building are probably of Sir Thomas Nicolson's time.

We now see that there are several points of interest connected with this mansion, illustrative of the different stages of development of the architecture, and with it, of the manners and customs of our ancestors. What a distance has been travelled over in the three centuries, which have elapsed from the time when we found the Scottish nobles content to live in towers containing three apartments only,—a ground floor for cattle, a first floor for a hall in which the retainers lived and slept, and a top story for the lord and his family! The introduction of a kitchen we have seen was at first hailed as an important innovation and improvement—all provisions being previously cooked in the hall, or in the open air. But now, in the seventeenth century, people have become so refined that the kitchen (with what was formerly considered its sweet perfumery) must be banished out of doors! The domestics are now quite separated from “the hall,” while the proprietor and his family, no longer huddled up in one room, enjoy the delights of the modern dining-room and drawing-room, private sitting-rooms and bedrooms, all provided with separate doors.

Little has been done to the house for the last 250 years, but it is still found to be suitable as a gentleman's residence.

GARDYNE CASTLE, FORFARSHIRE.

This is an interesting and peculiar specimen of Scottish architecture. The house stands about one mile south from Guthrie Junction, on the top of the sloping bank of a stream which joins the Lunan Water. The building has undergone alterations (in 1740), and is now a parallelogram on plan with a circular staircase turret projecting at the back or eastern side, and might as regards its plan be a modern mansion.

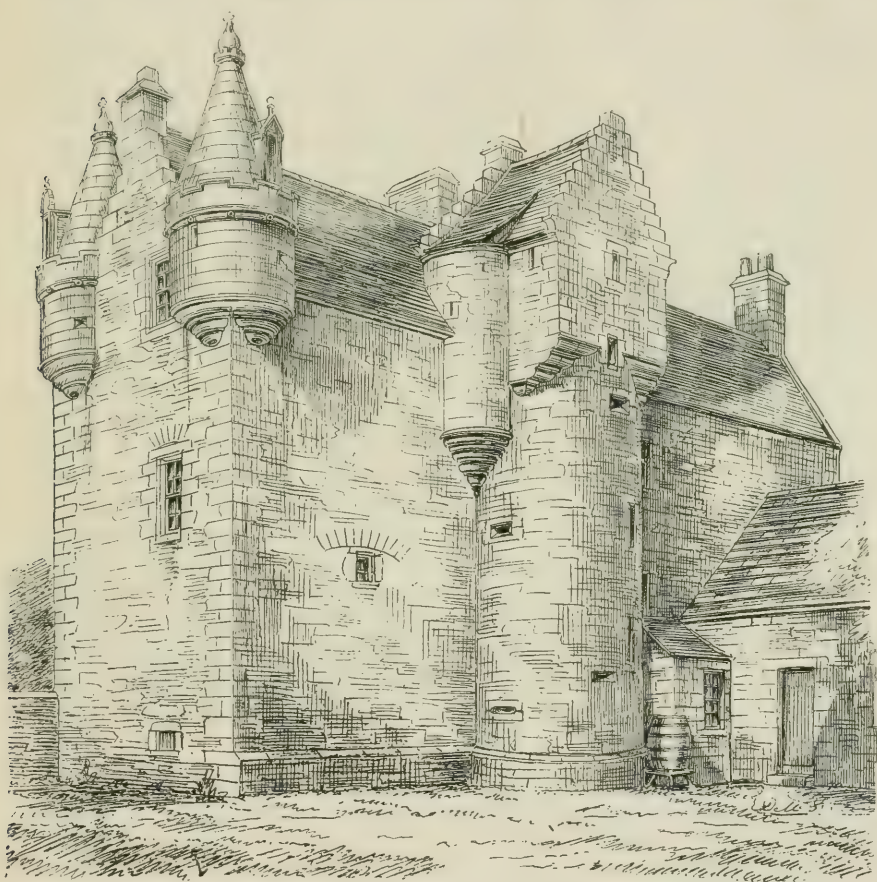


FIG. 924.—Gardyne Castle. View from the South-East.

In the western wall there is a coat of arms with the date 1568, and the motto, "Speravi in te, Domine." The arms can now scarcely be distinguished, but according to Jervise they are the shield of Gardyne of

Leys—a boar's head erased. Over the present entrance doorway, which is in the centre of the west front, being part of the addition erected in 1740, there is the crest of Lyell of Dysart, and the motto "Tutela." The property is still in the hands of the Lyell family. The older part of the structure, including the circular staircase tower, may thus be regarded as of the date 1568. The tower (Fig. 924) has the shot-holes and corbeling of the period, the corbels which bring the upper part of the tower out to the square being of the peculiar form which occurs at Megginch and elsewhere, *i.e.* the corbels are all parallel to the front, and none of them parallel to the sides of the square, as in the more general arrangement, where the corbels run in both directions and mitre at the angle. But the most remarkable features about this house are the angle turrets of the south gable. In general form they resemble the ordinary angle turrets of Scottish houses, and, like many of the latter, they are provided with shot-holes in the flanks and through the corbels. But in details they are entirely different from any other examples with which we are acquainted. The turrets are short and dumpy in form, and are finished on top with an imitation of a battlemented parapet, ornamented at intervals with short mock gargoyles like guns. The roofs of the turrets are of stone, carefully built in regular courses, and crowned on top with another little battlemented circlet surmounted with a finial of unusual form. Small stone dormers project from the stone roofs, some with circular and some with pointed gablets, but the gablets are shams, and have no roof abutting upon them. The mouldings are all thoroughly Scottish, and there is no sign of any foreign element in the design.

The only mode of explaining these remarkable features which occurs to us is by assuming that they are a peculiar manifestation of that spirit of innovation which we find affected the designing of buildings as it did every other mental operation about this period. At Huntly Castle, Balbegno, and elsewhere, we have seen several peculiarities introduced, amongst others mock windows, with carved figures looking out of them; and probably the turrets at Gardyne are just another development of the playful fancy of the architect, stimulated by the desire for novelty, and no longer restrained by the necessity of designing for serious defensive operations.

MEGGINCH CASTLE, PERTSHIRE.

Megginch Castle is situated in the parish of Errol, in the centre of the Carse of Gowrie, and is surrounded with finely timbered parks rising gently on all sides towards the house. The building, unfortunately,

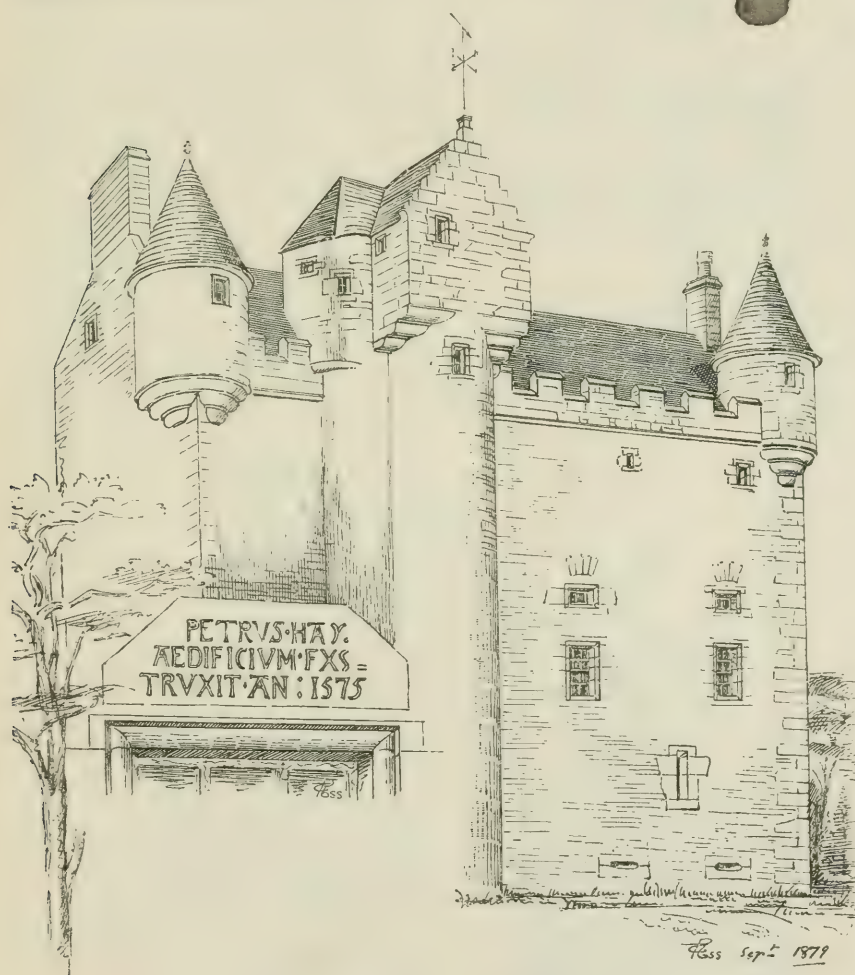


FIG. 925.—Megginch Castle. View of North Front.

underwent some alterations about the beginning of this century, which very much impaired its antique character, and, so far as its plan is concerned, changed it from a sixteenth to a nineteenth century building. But

enough remains of the north front (Fig. 925) to show that Megginch still

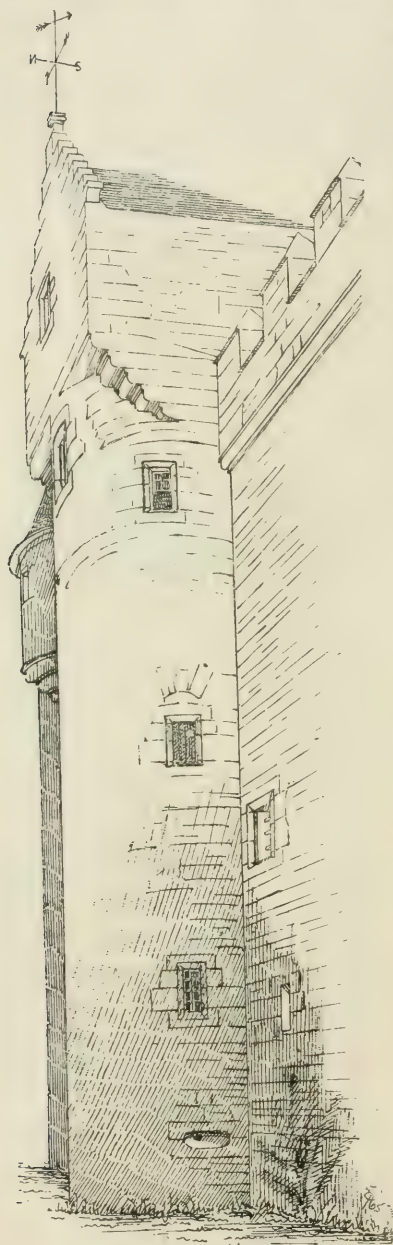


FIG. 926.—Megginch Castle. Side view of Central Turret.

presents, externally at least, some striking features of the sixteenth-century mansion-house. The corbelling by which the central round tower is brought to the square near the top is, like that at Gardyne, somewhat peculiar (Fig. 926). It is not done in the usual way by courses of corbels parallel to the front and sides of the square, gradually diminishing in size as they descend under one another, until they die away into the circle (as at Claypotts and elsewhere), but by a series of corbels all parallel to the front of the square, gradually overlapping and diminishing till they die away at each side of the circular part of the turret.

There is such a resemblance between the style of work here and at Elcho in the neighbourhood as to justify the belief expressed to us by Mr. Drummond, the present proprietor, that both buildings were designed by the same architect. Here fortunately we are not left, as at Elcho, in doubt as to the date of the erection of the building, as at Megginch there is over one of the windows the inscription shown on Fig. 925, "PETRUS HAY, AEDIFICIUM EXSTRUXIT AN: 1575." The Hays of Megginch were a branch of the Hays of Errol, and retained Megginch for sixty-five years after the erection of the castle, when it was sold to the ancestors of the present proprietor.

So far as can now be ascertained, this building has been a simple oblong in plan like Farnell or Gardyne.

FARNELL CASTLE, FORFARSHIRE.

This building is pleasantly situated within a mile of the railway station of the same name, near the Den of Farnell, and is surrounded with fine old trees. It belonged to the See of Brechin, and was a residence of the Bishops. In 1512 Bishop Meldrum calls it "Palatium Nostrum."

Bishop Campbell in 1566 disposed of the lands of the bishopric, and the palace seems to have undergone great alterations after that time. It is now a simple oblong building (Fig. 927), three stories in height, with a projecting turret containing the staircase in the south front.

There are two rooms on each floor. Some points about the building seem to indicate its ecclesiastical connection. The gabled crow-steps on the east gable are rather uncommon, except in ecclesiastical buildings, and the north skew-putts have shields, on one of which is carved the monogram **I M** (Jesus Maria), and on the other the letter M, sur-

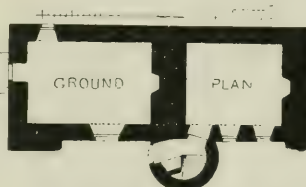


FIG. 927.—Farnell Castle. Plan.

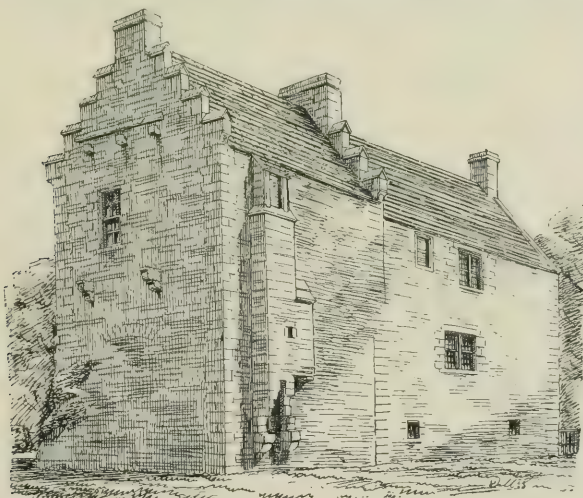


FIG. 928.—Farnell Castle. View from the North-East.

mounted by a crown. The projecting garde-robes, with flues, are distinctly seen in the view of the north front (Fig. 928), and in the east gable there are two rows of corbels at the level of the floor and ceiling of the top story, on which an overhanging wooden gallery with its roof must have

rested. The water-table above the top of the roof or the gallery is also distinctly seen. Such galleries, supported in like manner, were very common in town houses, and may still be seen in many old tenements in Edinburgh. The staircase tower, with its corbelled top (Fig. 929), was probably added after the building was secularised. Such terminations were common about the end of the sixteenth century.



FIG. 929.—Farnell Castle. View from the South-East.

A very remarkable feature occurs at the west end of the south front. A portion of the wall on the ground floor has here been jugged out 1 foot 9 inches (probably for the purpose of containing a closet), and is finished on top with a peculiar battlemented cornice, in a manner which we believe to be quite unique in Scotland. The result of all the alterations made on the building has been to convert it into a plan which might be that of a modern house.

Farnell Castle is now the property of the Earl of Southesk.

MIDHOPE, LINLITHGOWSHIRE.

Midhope is beautifully situated in a picturesque dell near the old church of Abercorn. The house is quite concealed from view till one is almost within call of it. We give a sketch (Fig. 930) of the first glimpse a visitor gets of the house, along a shaded avenue, with quaint gatepillars on either side, as he ascends from the bridge over the Midhope Burn.

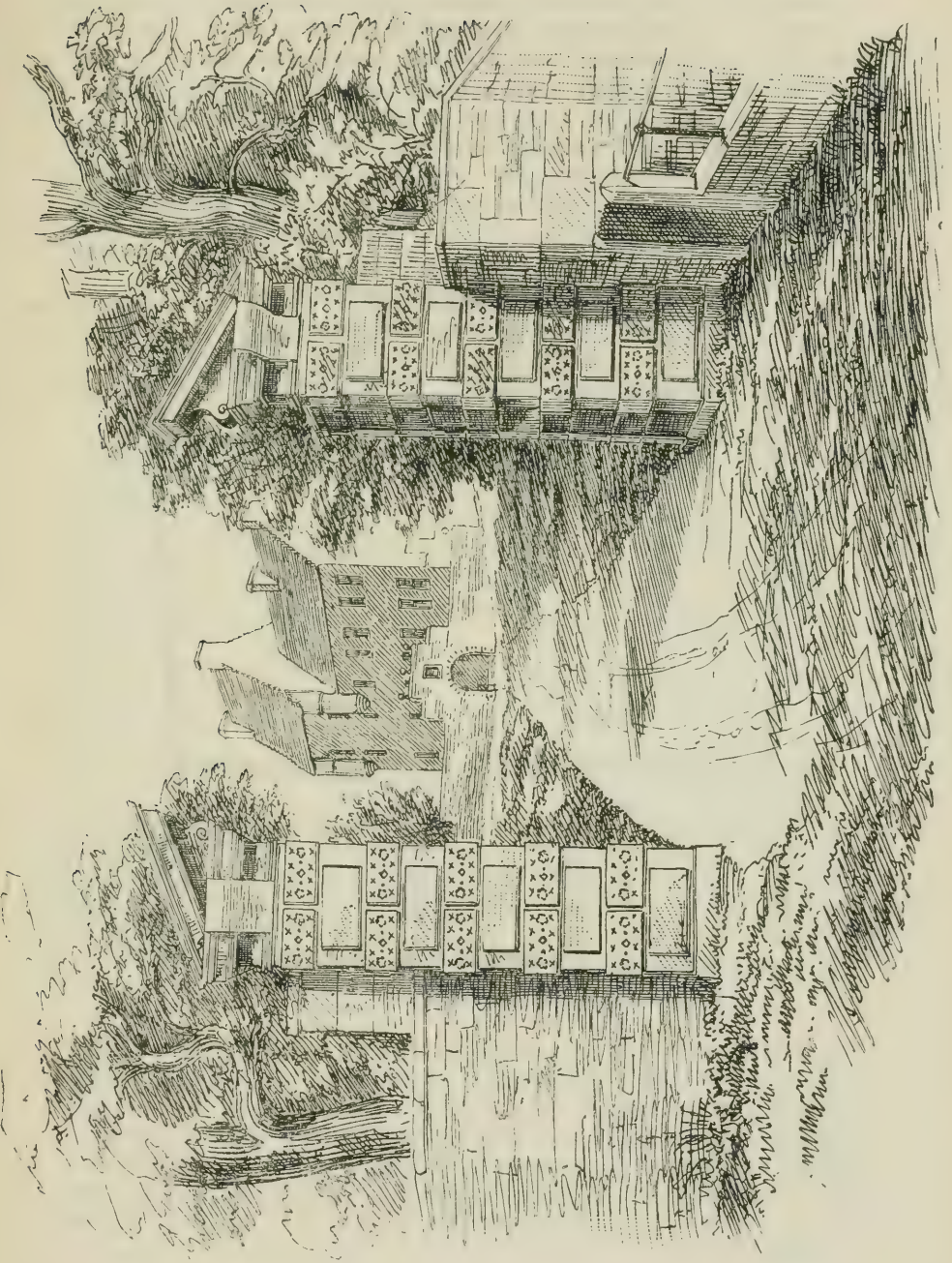


FIG. 930.—Midhope. Entrance Gateway.

This house is an oblong on plan (Fig. 931), 82 feet by 29 feet, with a courtyard in front, to the south, 115 feet by 61 feet. The courtyard is entered by a fine arched gateway on the east (Fig. 932). On the outside of the courtyard wall, and near the entrance, is the stone, of which a sketch is given (Fig. 932), with the inscription, "AD 1582 MB." carved on it. This stone seems not to be in its proper position. The gateway, with cornice above, as will be seen from the sketch, is evidently an insertion. The masonry around is of fine polished work inserted into a more roughly built wall. Possibly the above stone was connected with an older gateway, which the present one has superseded.

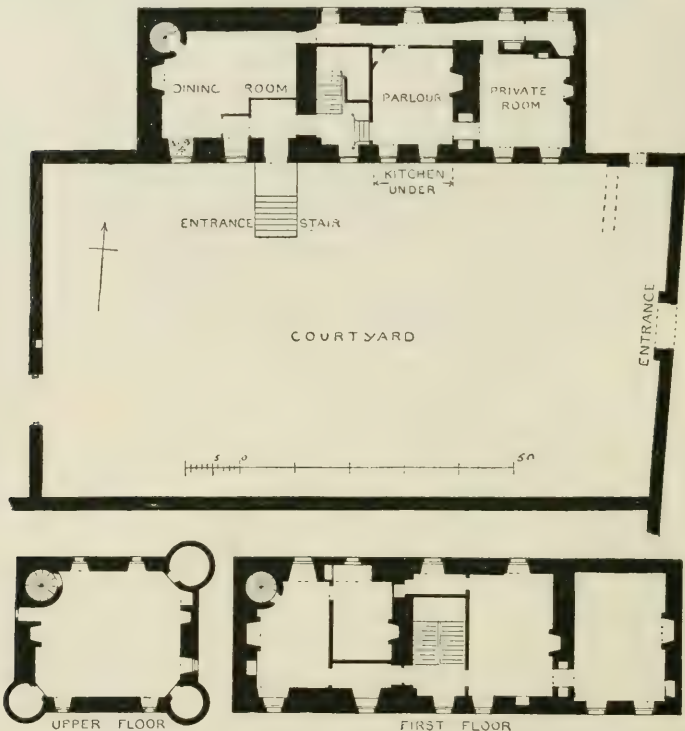


FIG. 931.—Midhope. Plan.

The oldest part of the existing house is the lofty block at the west end, six stories high (Fig. 932). The vaulted ground floor, which extends along the whole range of the building, is not seen in the view, being concealed by the courtyard wall. There seems to have been, besides the six floors now visible, an attic in the very lofty roof. The plan shows that this western block has all the appearance of a simple square keep, with turrets at the angles, and probably belongs to the latter half of the sixteenth century.

As the family requirements increased, a wing was added of exactly the same dimensions as the original building to the eastwards, but only four stories in height, and to this again a slightly lesser wing was subsequently joined, till the mansion grew from a house of about nine rooms to more than double its original size.

The basement floor, not shown on the plan, is entered from behind, except the kitchen in the centre, which enters down steps from the courtyard.

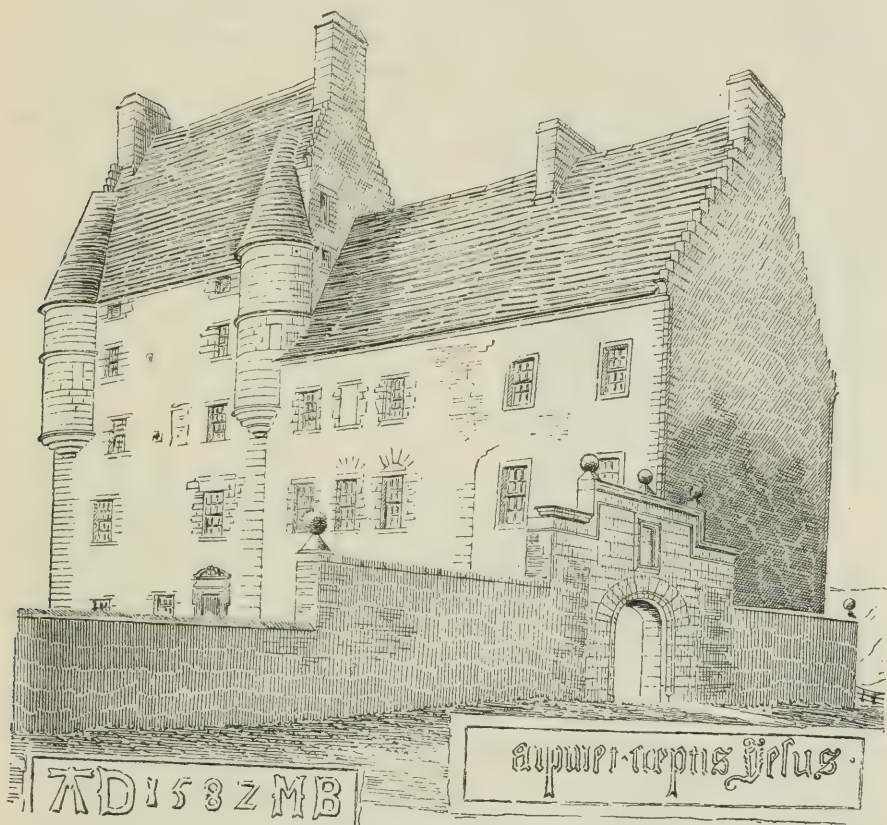


FIG. 932.—Midhope. View from the South-East.

The principal floor, which is six or seven feet above the ground, is reached by an outside flight of steps, having a good doorway at the top, of the peculiar Renaissance character found in Scotland at the beginning of the seventeenth century (Fig. 933). The doorway contains in the tympanum a heart-shaped shield, with the letters I. G. entwined.

The original building had a wheel stair in the angle of the walls at the north-west corner, running from top to bottom. This still remains

an access to the upper floors; while in the first addition a good timber stair was constructed. On the main floor, where this stair begins, a separate short flight of steps, as will be seen from the plan, leads up to the parlour, which is at a slightly higher level than the old dining-room.

In the first addition a stone is built into the front wall, of which a sketch is given (Fig. 932), with an inscription in fine old German letters, probably meant as part of a quotation from St. Matthew xxvii. 58—"ET PETIT CORPUS JESUS," with reference to Joseph of Arimathæa asking for the body of Jesus. In Waldie's *History of the Town and Palace of Linlithgow* this is read as "TANGENE BEPRES. JESUS," "Touch not the thorns of Jesus." This stone is a lintel brought probably from some ecclesiastical building.

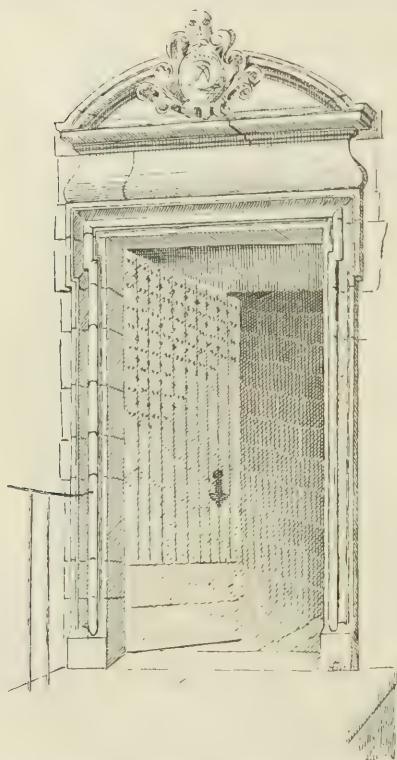


FIG. 933.—Midhope. Entrance Doorway.

The turrets on the high building form considerable adjuncts to the upper rooms, being from 6 to 7 feet wide inside. Their conical tops (restored in Fig. 932) have been taken off, and they are now roofed over in the same slope as the main roof (Fig. 930), a very frequent practice in Scotland. As an example, we may mention that the roof of the very picturesque house in School Hill, Aberdeen, given by Billings in his work, had a conical roof, as shown in his drawing, when he sketched it; but it has for many years been roofed over, as those at Midhope now are.

There have been fine old-fashioned gardens to the south of the courtyard, and there still exist

the ruins of an arched alcove or summer-house, with steps leading up to the top, and a terrace walk in continuation.

Midhope is in good preservation, and still inhabited by pensioners of the Hopetoun family, whose palatial residence of Hopetoun House is in the immediate neighbourhood.

The present house was built by one of the Earls of Linlithgow (of the family of Livingstone) shortly after the restoration of Charles II. (1660), and was their private country house. Their other residence was

Linlithgow Palace, of which they were the keepers. There was an older house, according to Waldie, on the site, belonging to the Drummond family, the predecessors of the Livingstones. The western tower probably formed part of that house, which was taken down by the later proprietors. It is supposed that the inscribed stones already referred to are from this building. The initials A. D. would correspond with the name of the builders (the Drummonds), and the date, 1582, would accord with the style of the western tower.

The additions made to the keep in this instance tend as far as possible to obliterate it as a keep, and to convert it into part of a straight range of buildings, both externally and internally.

PHILORTH HOUSE, ABERDEENSHIRE

Philorth House, the residence of Lord Saltoun, stands about two

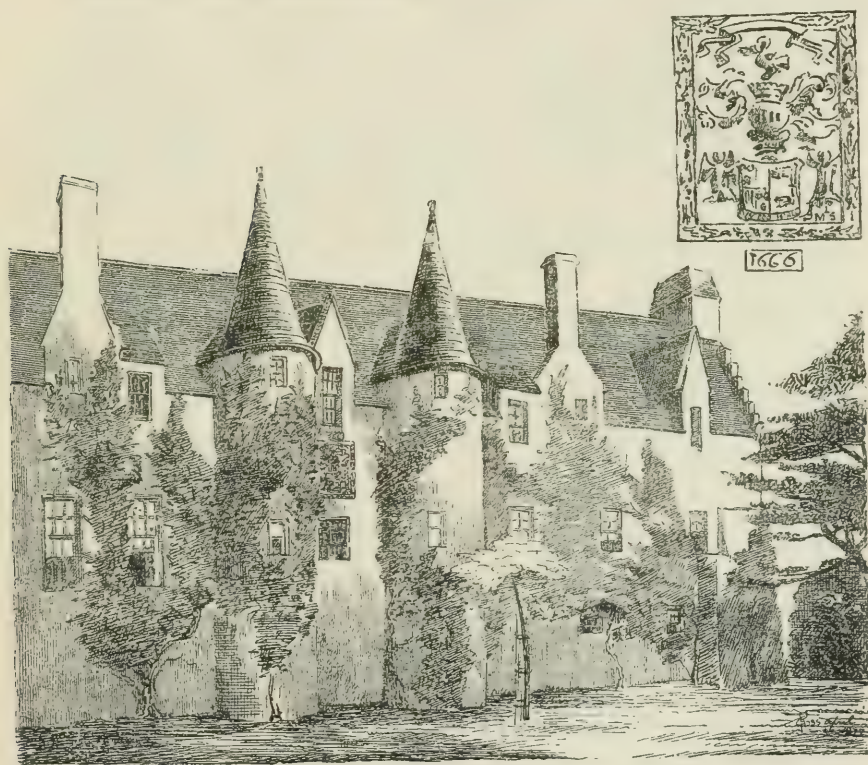


FIG. 934.—Philorth House. View from the West.

miles south from Fraserburgh, and about half that distance from the

ancient and imposing castle of his Lordship's ancestors at Cairnbulg. Philorth was built, as recorded beneath the coat of arms inserted in the building (Fig. 934), in 1666, and is the third residence erected by the same family in this neighbourhood. The family lived at Cairnbulg for about 150 years, having also a residence for part of that time at Kinnaird Head, and at the latter they must have resided for about 120 years, before the erection of this house.

Philorth is situated in the centre of extensive policies, well sheltered from the scathing east winds, and the house being, as will be seen from the sketch, of a low elevation, is not conspicuous in the surrounding landscape. It has been very considerably altered and added to in modern times, but fortunately the portion in the view here given is still undisturbed, and shows a fine example of a simple but picturesque Scottish mansion of the seventeenth century.

KEITH HOUSE, HADDINGTONSHIRE.

Keith House and Chapel are situated near the south-western border of Haddingtonshire, and about midway between Blackshiels and Pencaitland. The mansion owes its charm more to its quiet situation and its quaint old gardens than to any architectural display, but although very plain, and modernised in various places, the south front as seen in Fig. 935 is a pleasing example of a late sixteenth-century house. It was one of the seats of the Keiths, the Earls Marischal, and it is stated that the timber of the roof was given by the King of Denmark to George, fifth Earl, in 1589, when he went thither to conduct to Scotland the Princess Anne, betrothed to James VI. This Earl died at Dunnottar in 1623. The roof now on the building is old, and is probably original. The rooms in the upper floors are panelled in wood, while the ground floor is vaulted.

During last century the house seems to have been repaired in the Gothic style (as it was called) which then prevailed, with the result that few interesting features are left either to describe or delineate.

Near by the house stand the roofless ruins of a small ivy-clad chapel, having two narrow widely splayed lancet windows, in the east end, with a plain vesica-shaped light in the apex of the gable. In 1199 it was ordained by charter that the chapel of Keith should belong to the chapel of Crichton for ever (see *Annals of Dunfermline*), and it is possible that this may be the church referred to.

There is a Renaissance monument against the south wall to the memories of five of a family of the name of Anderson, whose deaths took place in the ten years between 1685 and 1695. It is of good design, and elaborate in its workmanship, and of the same style as may

be seen in many of the monuments in the Greyfriars' Churchyard in Edinburgh.

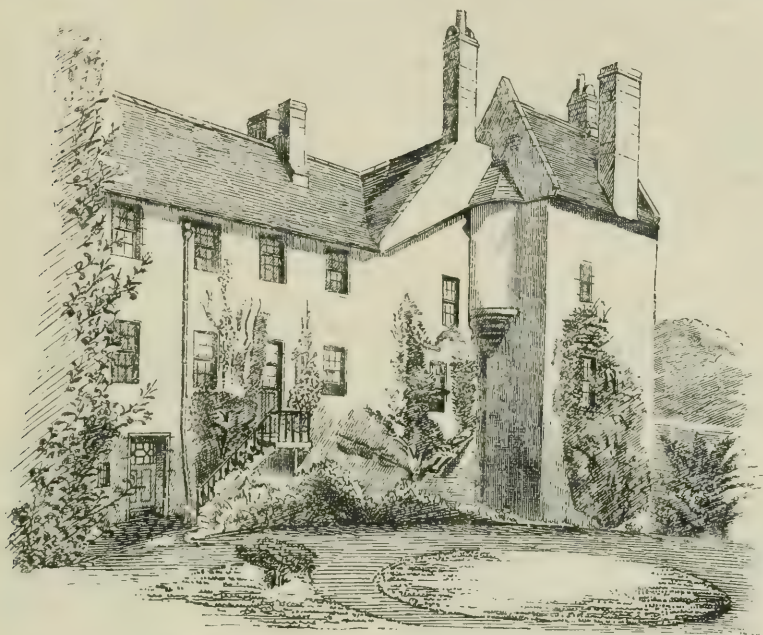


FIG. 935.—Keith House. View from the South.

On a tree between the house and the church there was a bell, which was recently taken down. It is 20 inches high by 15 inches wide, and bears the date 1620, with a Maltese cross at the top, and a figure $2\frac{1}{2}$ inches long with a C or G on one side, and the upright part of an illegible letter on the other side. The bell, which is cracked, is now preserved in the house.

EAST COATES HOUSE, EDINBURGH.

This old country mansion of the seventeenth century was formerly in the western suburbs of Edinburgh, but during the last fifty years the town has greatly extended in that direction, and has completely surrounded the old mansion. It now stands in the grounds attached to St. Mary's Episcopal Cathedral, having been bequeathed, along with the lands adjoining, by the late Misses Walker for the purpose of building and endowing the Cathedral.

The interior has been so much altered that the original arrangements can scarcely be defined. It has, however, been from the first a simple Scottish house of an oblong form, with a slight projection to the front

(Fig. 936), which no doubt contained the entrance doorway and staircase to the first floor.

Above this level the staircase is carried up in a corbelled angle turret, the corbels running down almost to the ground. A little above the principal corbels a few smaller ones are seen in the wall of the staircase turret, following the rise of the steps in an unusual but very picturesque manner. The principal rooms have been on the first floor, and were lighted by the large windows visible in the sketch, the top story containing the bedrooms.

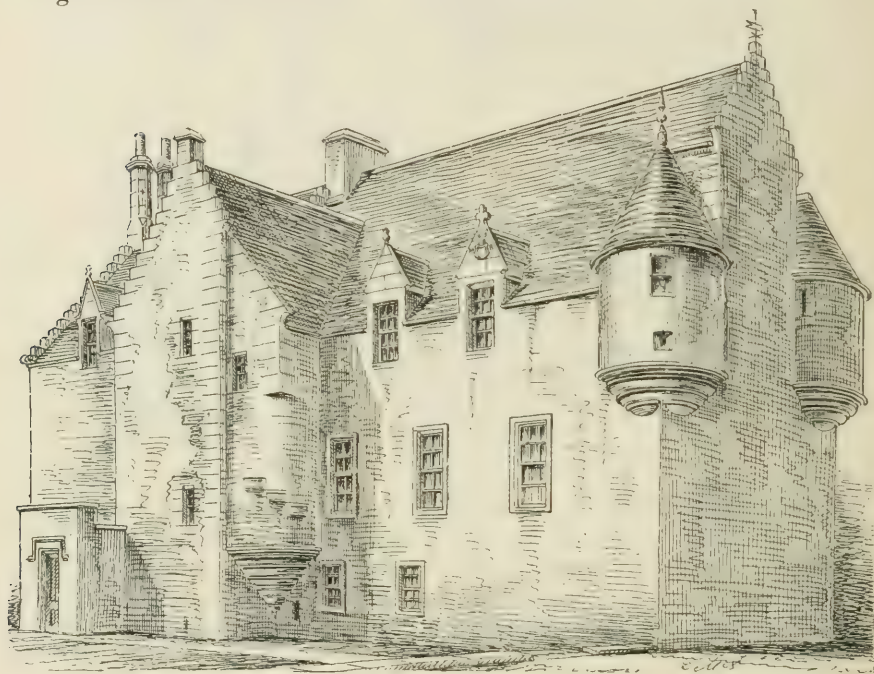


FIG. 936.—East Coates House. View from the South-West.

The angle turrets of the south gable are very large for their position, and reduce the gable to a small slip of wall between them. This is a good example of the manner in which the gable came to be engulfed by the angle turrets. As often happens in late houses, the angle turrets are of sufficient size internally to be used as small dressing-rooms.

The dormers are finished in the simple manner not uncommon in seventeenth-century work, *i.e.* the gablets are built with ashlar, the edges of which are cut so as to form the skews, without any moulding or separate coping on the slope, but with a small moulding at the "putt" or springing. They are also crowned with the pattern of finials, then almost universal, *viz.*, the Rose, the Thistle, and the Fleur-de-lis; and

the south-west angle turret bears the never-failing sun-dial. The south-most dormer in the sketch contains a shield, with the date 1615, and the initials I. B. and M. B.

The former are those of John Byres, an Edinburgh merchant of eminence, by whom the house was built as a country residence. It is not clear for whom the initials M. B. stand. They would in this position naturally represent the proprietor's wife, but the monument in the Greyfriars' Churchyard to the memory of "John Byres of Coites," mentions that it was erected "by his wife A. S. and children." Sir John died in 1629, after having filled for six years the office of Treasurer of the City, for two years that of City and Suburban Bailie, six years Dean of Guild, and two years Lord Provost.

Amongst other changes which this old mansion has undergone, a north wing has been added to it, in which many of the quaintly carved stones with curious inscriptions from the demolished houses of the Old Town of Edinburgh have been introduced and preserved. It is said that amongst other stones here inserted was the lintel from the town house of the worthy merchant, situated in Byres' Close (doubtless named after him), and which was demolished about fifty years ago (see Wilson's *Memorials of Edinburgh*, and Cassell's *Old and New Edinburgh*). The lintel is stated to have contained the initials of Sir John and his wife, with the motto, "Blessit be God in all his gifts," but no trace of it is now to be found. Carved stones from "the French Ambassador's Chapel" and other buildings taken down when the "South Bridge" over the Cowgate was erected, have also been preserved, either in the building or in the grounds of Coates House.

CARDARROCH, LANARKSHIRE.

This small house is situated about two miles from Lenzie Junction, and about six miles from Glasgow. It may be regarded as a connecting link between the old Scottish style of house and the modern. It will be seen from the plan (Fig. 937) that the building is of two dates, 1625 and 1718. The porch, staircase, and lobby are also indications of the changes gradually occurring in the internal arrangements. The porch is quite a novel and unusual feature. The house is two stories high. The staircase goes up to the first floor, and above this, reached by steep steps, is an attic over the stair. This arrangement is a frequent practice in Scottish houses, as we have already had numerous occasions to point out. The dormer window of this attic is seen in the view.

At the later date, which occurs on the lintel of the upper floor window, the house was extended. There are some panelled rooms in the house, and some of the doors have long malleable iron hinges, not without

a certain grace about them. The view gives a good idea of a plain Scottish house of the seventeenth century. The original portion has been built on the L plan, but when the addition was made it was so contrived as to take the house out of the "Keep" category, and convert it into a modern plan.

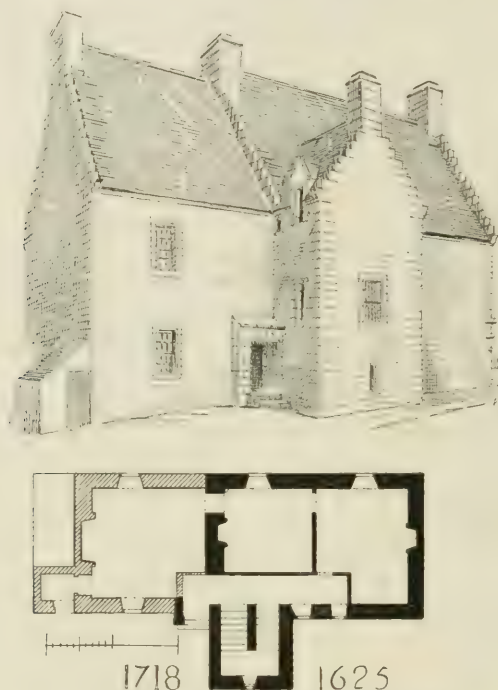


FIG. 937.—Cardarroch. Plan, and View from the North-West.

A few yards to the north of the house (the porch is on the north side) is a quaint building which seems to have been a carriage-house on the ground floor, and a dovecot above, now converted into a dwelling-house.

HOUSTON HOUSE, LINLITHGOWSHIRE.

This house is situated near the village of Uphall. It is very lofty, overtopping the ancient trees which surround it, and is of considerable interest, especially in its plan, which is complete, with the courtyard offices, and enclosing walls, containing the entrance gateway (Fig. 938). Although it has undergone various alterations to make it more suited for modern ideas, it is still essentially a house of the seventeenth-century type. The staircase at the north-east angle of the house is of that

century, and a still later addition (at the point marked "new" on the Plan), consisting of an entrance porch, was erected against the east gable, so as to avoid the necessity of entering the house through the arched gateway and courtyard. Opposite this a new doorway has been opened into the main staircase, which has been altered at the foot to suit the new entrance. The plan shows the original entrance before this eastern doorway was made. Judging from the plan, it is quite probable that the part of the house at the south-east angle, including the two south-east-most rooms on the ground floor, was at first a keep, and that all the other buildings, with staircases, etc., have been added, and the keep itself

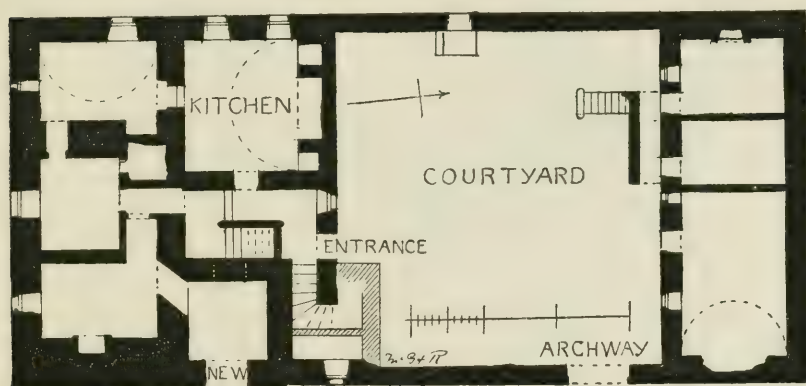


FIG. 938.—Houston House. Plan.

gradually transformed into the characteristic specimen of an old Scottish house that we now see (Fig. 939). Favouring this idea, there is on the first floor a wheel stair in the thickness of the wall now disused, and the steps taken out, while on the next floor there is a similar stair treated in the same way. For neither of these stairs would there seem to have been any use, had the large scale-and-platt stair been contemporaneous with their erection, and they are just such stairs as are to be found in simple oblong keeps.

At the time of the transformation (supposing this theory to be correct) from a keep to a mansion-house, the windows would be enlarged and the centre window of the south front was then evidently changed into a door with a raised seventeenth-century O.G. moulding round the outside. Probably at the same time the kitchen and the room off it were built, together with the enclosing walls and back offices. Again an alteration seems to have taken place in 1731 (or 51, the top stroke of the penultimate figure being illegible), as this date is carved on the lintel of the entrance door from the courtyard. On the first floor the rooms have been mostly finished with wooden panelling, and pilasters with carved capitals and cornices. These were unfortunately many years ago

interfered with, and now exist only in a fragmentary state. The whole ground floor is arched in stone, both house and offices, the latter being two stories high with an outside stair.

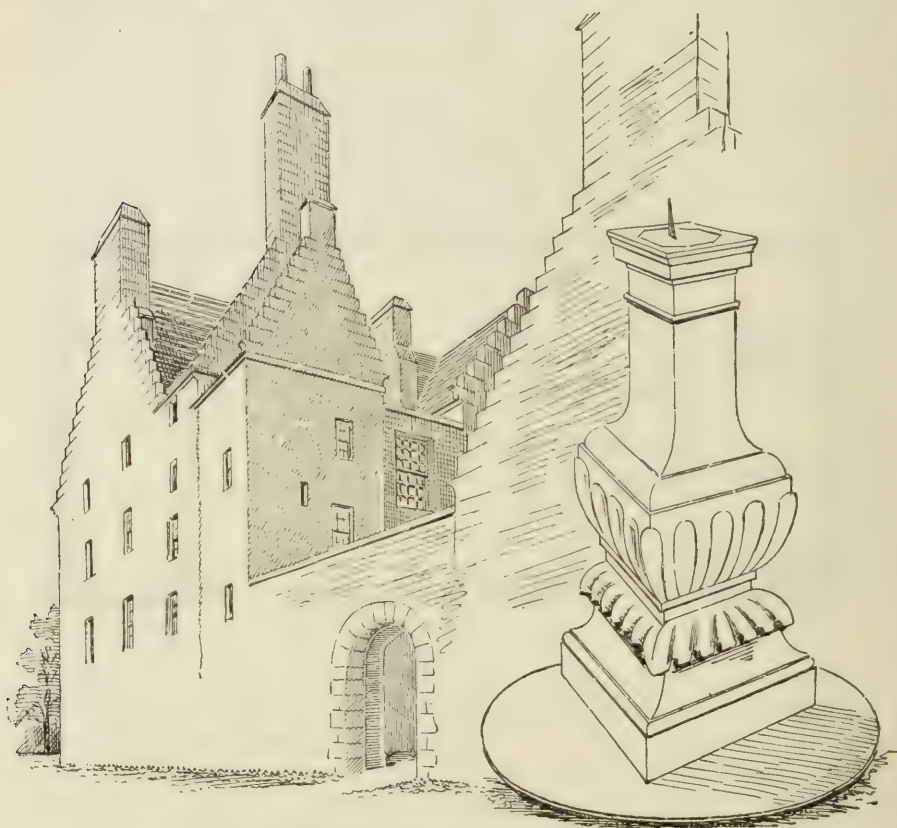


FIG. 939.—Houston House. View from North-East.

The picturesque old sun-dial and pillar stand in the grounds adjoining the house, on a flat circular stone base (Fig. 939).

JERVISWOOD, LANARKSHIRE,

Is a good specimen of a plain Scottish house of the seventeenth century. It stands within a mile of the town of Lanark, on the top of the high and picturesque south bank of the river Mouse, just above the deep and rocky gorge called Cartland Crag (famous from the exploits of Wallace). Originally the property of the Livingstones, Jerviswood was acquired in the middle of the seventeenth century by George Baillie, ancestor of the Earl of Haddington.

Adjoining the present house are the ruins of a more ancient castle, seen to the right in the view (Fig. 940). It has evidently been a quadri-



FIG. 940.—Jerviswood. View from the South-West.

lateral tower, and the round arched doorway (Fig. 941), with water-table and drip-stone carved with a head, are indicative of considerable antiquity. This was probably the ancient tower of the Livingstones. The present house, with its crow-stepped gables, seems to have been



FIG. 941.—Jerviswood. Doorway of Ancient Tower, etc.

erected by the Baillies after the middle of the seventeenth century. One of the stones, seen in Fig. 941, lying on the ground, contains the

letters G. B., and the Baillie arms (nine stars), but it is not known where

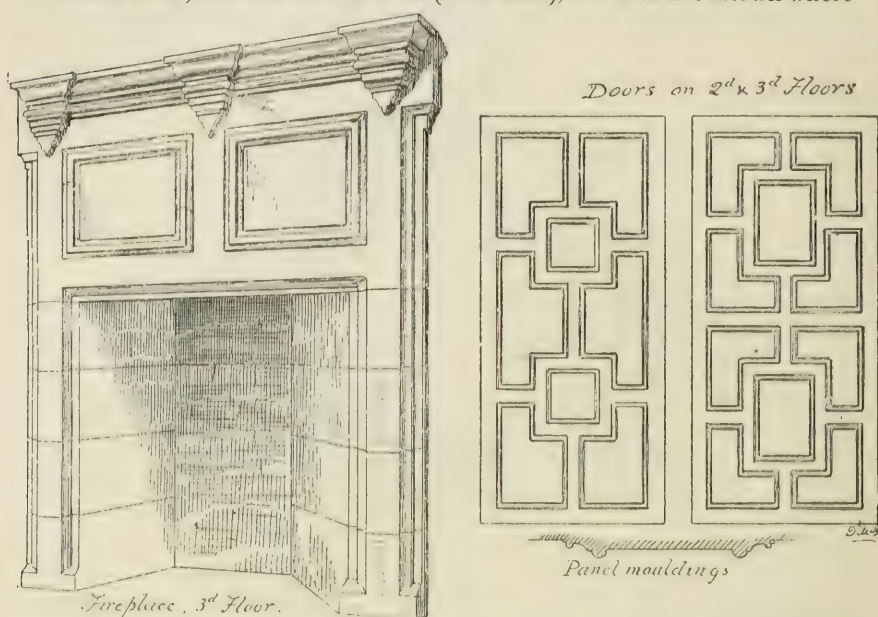


FIG. 942.—Jerviswood. Details.

it was originally placed. Fig. 942 shows some of the interesting details in which the interior of the house abounds.

DUNTARVIE CASTLE, LINLITHGOWSHIRE.

This building, situated near the Winchburgh Railway Station, is an example of the houses built in the seventeenth century, showing how modern taste and feeling were gradually overcoming the old forms and arrangements. Externally there is a good deal of the old character in the back elevation (Fig. 943), with its angle towers and corbelled staircase turrets, and chimney. The front or south elevation (Fig. 944) also still retains its moulded string-course, broken round the panel for the coat of arms over the door. But there are observable many signs of the new *régime*. Thus, the doorway is placed about the centre of the south front, and the building is balanced on each side of it. There is the same effort after symmetry in the back elevation, with its two corresponding towers and angle turrets. That these towers are so designed for the purpose of symmetry only is clear from the plan, which shows that the internal arrangements at each end are different, and that no tower is needed at the west end.

The internal arrangements (Fig. 944) likewise generally hold a good deal to the old forms, but with a new meaning. The ground floor is all vaulted and lighted with small windows. The kitchen at the east end has the usual large fireplace and chimney, but it has also the unusual pertinents of a separate scullery and back door. The western portion contains cellars and a small room entering from the outside, which may have been a garden house.

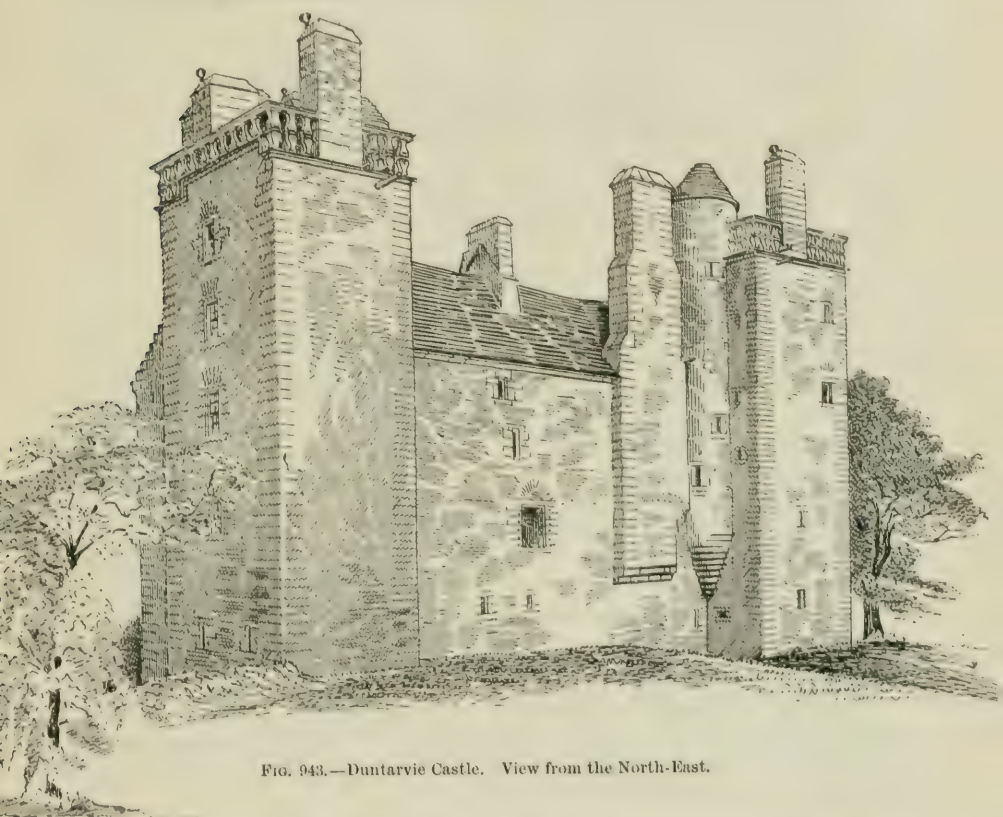


FIG. 943.—Duntarvie Castle. View from the North-East.

The straight stair in one flight is what was frequently adopted early in the seventeenth century, as at Drum, Craigievar, Northfield, etc. This leads to the two principal public rooms on the first floor, with a separate entrance to each. These may in this house be regarded as almost identical with the modern dining-room and drawing-room. The former at the west end has direct communication with the kitchen below by the central stair, and with the wine-cellar by the usual small private stair at the west end, where there are also two private rooms. The two spiral stairs, corbelled out in the angles of the towers, conduct

to bedrooms at the east and west ends, and in the towers, while a third spiral stair leads from the hall, over the entrance door, to the central bedroom, a separate access being thus provided to each chamber, as in the older castles, such as Elcho. There is as yet no main staircase, with corridor of communication.

It has been intended to carry a wing southwards from the west end, which would have increased the symmetrical effect of the south front.

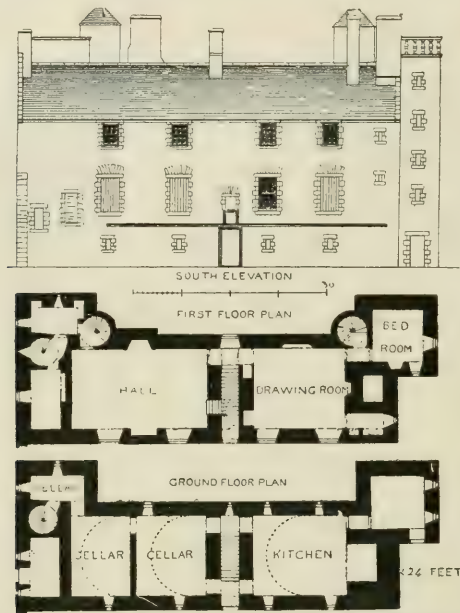


FIG. 944.—Duntarvie Castle. Plans and South Elevation.

The surroundings of Duntarvie are interesting. On all sides there are remains of carefully arranged pleasure-gardens, with fine trees and shady walks, but they are now entirely abandoned, and the house, having passed through the stage of occupation by farm servants, is fast falling into decay.

Dr. Robert Chambers, in his *Domestic Annals of Scotland*, vol. ii. p. 26, mentions that in 1628 the Marchioness of Abercorn was confined in the Tolbooth of Edinburgh for nonconformity. This loathsome prison "procured her many heavy diseases," to remedy which licence was granted her ladyship to visit the baths of Bristol. After being there cured, she had to submit to six months' further restraint in the Canongate Jail, but was subsequently permitted to reside at Duntarvie, on condition that "she sall contain herself therein so warily and respectively as she sall not fall under the break of any of his Majesty's laws." The Marchioness thereafter resided at Duntarvie for a considerable time.

FERNIELEE, SELKIRKSHIRE.

This old mansion is beautifully situated in the valley of the Tweed, where the river flows through a narrow and mountainous pass, about five miles above the town of Selkirk. The house evidently belongs to the seventeenth century. It is a long parallelogram on plan, with the entrance door in the centre (Fig. 945) surmounted with a shield above the first-floor window, which probably contained the arms of the Ruthers, to whom the property long belonged.



FIG. 945.—Fernielee. View from the South-East.

In the south front there is an evident attempt to produce a symmetrical design. The doorway is the central feature, and the composition is balanced with a turret at each end. There is a slight variety in the corbelling of these turrets, but they are both enriched with the dog-tooth and other revived early ornaments. The exterior walls are in fair preservation, but the interior of the building is entirely in ruins. Some fragments of the vaulting of the ground floor remain, and traces of the kitchen, but the upper floors are completely gutted. No doubt a

main staircase ascended from the entrance doorway, giving access to the dining-room on one side, and the drawing-room on the other, as at Duntarvie. There is a wing pushed out at the back of the house, which, however, was probably not original. Some traces still remain of the enclosed gardens and pleasure-grounds, with the square high-roofed pavilions at the angles, so common during the last century.

It adds an interest to this house, situated in the midst of Ettrick Forest, to know that in it Miss Alison Rutherford, afterwards Mrs. Cockburn, wrote her popular version of the "Flowers of the Forest."

WINTOUN HOUSE, HADDINGTONSHIRE.

Wintoun House is situated about twelve miles eastwards from Edinburgh, and about one mile from Pencaitland. The long unbroken southern front of the building (Fig. 946) stands on the edge of a steep bank sloping down to the valley of the river Tyne; on all other sides the surrounding ground is level, and laid out as policies. During this century extensive additions have been made to the house along the north and west sides. Fortunately these additions are not high, as otherwise the best parts of one of our finest seventeenth-century mansions would have been blotted out, as it is on the north front that the archi-

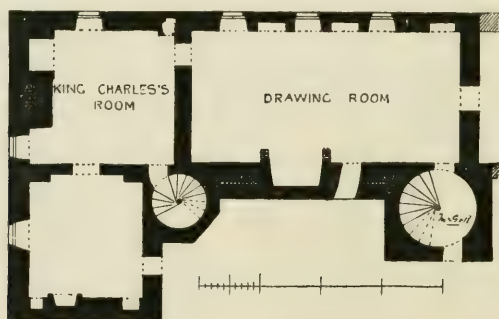


FIG. 946.—Wintoun House. Plan of First Floor.

tect of the house has exerted his utmost skill. Fig. 947 shows all of the original north front that can be seen above the modern addition. The south front is very plain, the explanation of this being that the existing house is an enlargement of an earlier building which was a comparatively plain structure. At a later time the north and east fronts, and parts of the west front, were enriched and added to, while the south front, although heightened, was otherwise left in very much its original condition. The evidence of the staircase towers and the ornamental windows

and chimney stacks of the north and east fronts being insertions and additions to an existing house is very obvious.

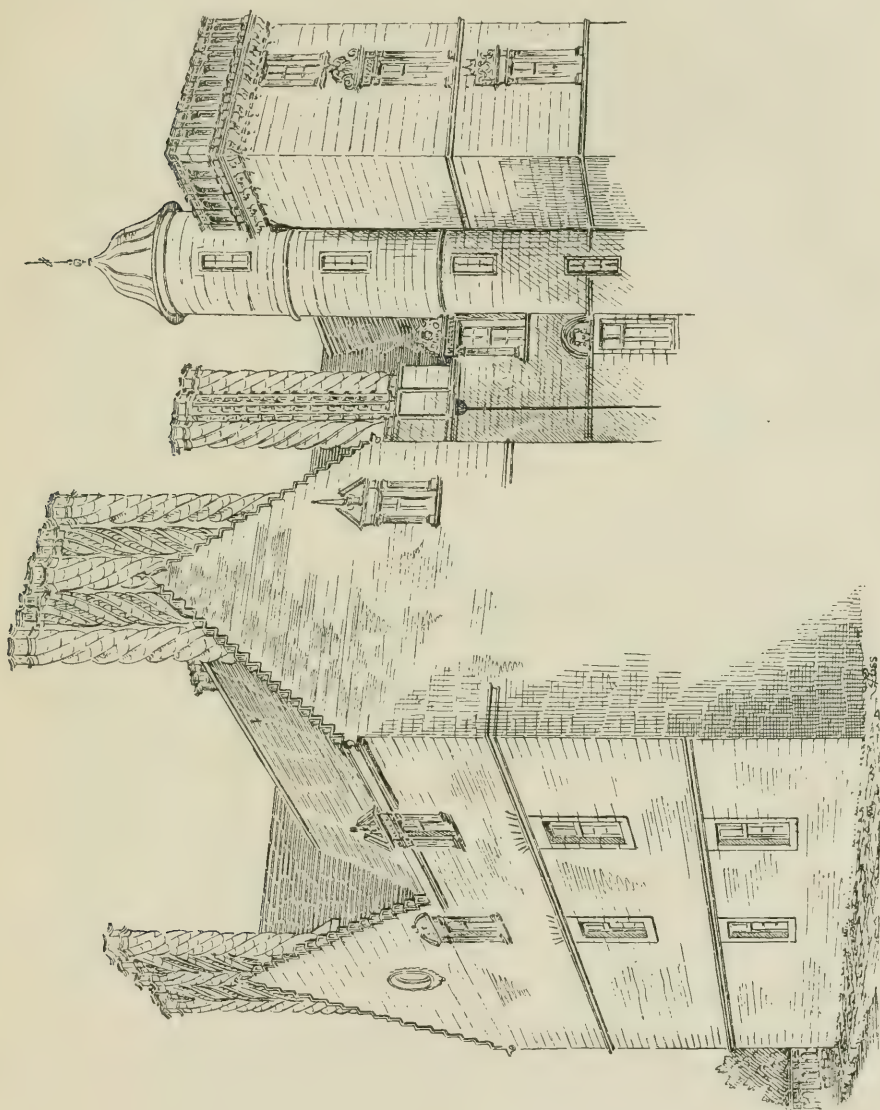


FIG. 947.—Wintoun House. View from the North-East.

The late Mr. David Rhind, architect, in the *Transactions of the Architectural Institute of Scotland*, 1851-52, expresses an opinion that the house stood unfinished for some time at the height of two stories, and that

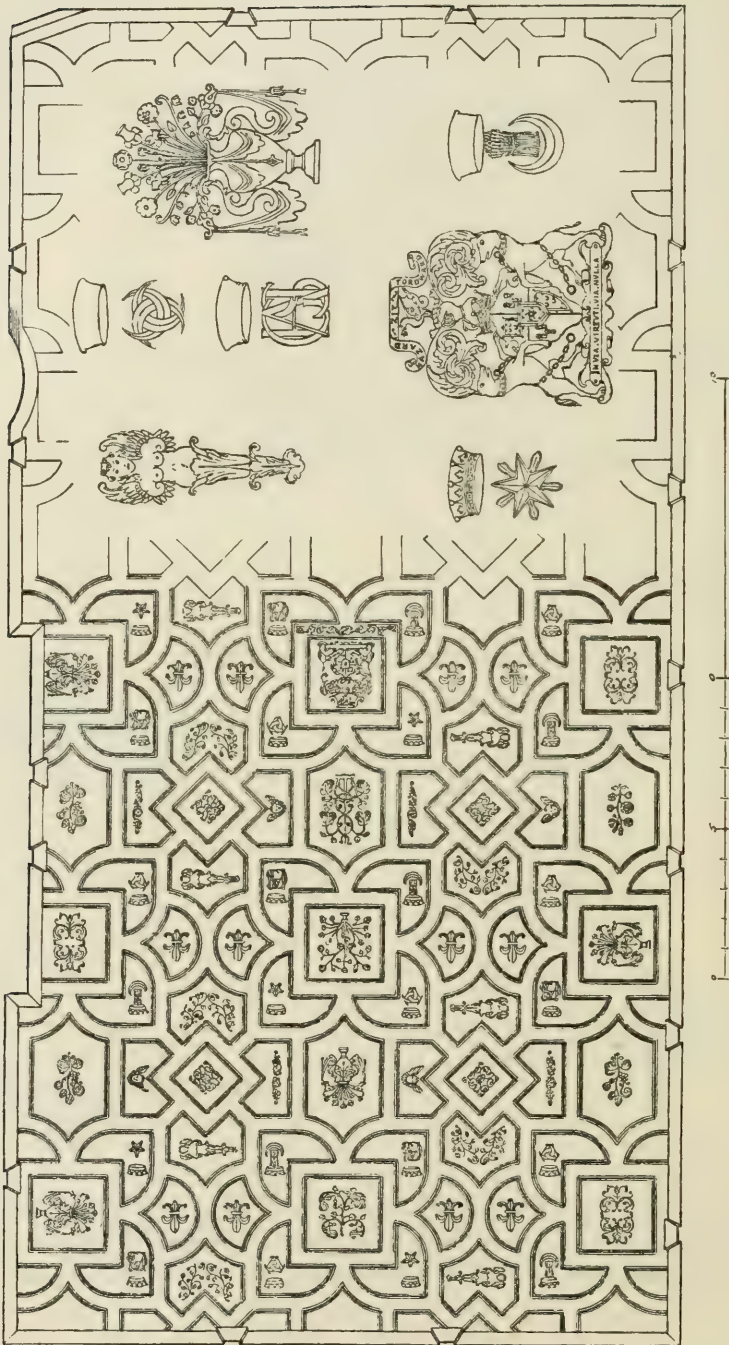


FIG. 948.—Wintoun House. Interior of Drawing-Room.
(From a Drawing kindly lent by Mr. J. T. Baillie, Architect.)

when it was resumed it was continued in a more elaborate manner. Whether the view be adopted of the house having stood unfinished, or having been finished and afterwards altered, the fact of a change of style equally remains.

The main portion of the house is an oblong (Fig. 946) measuring about 79 feet long from east to west by about 31 feet in width, with a wing at the north-east corner about 25 feet square, having a turret staircase in the re-entering angle. These portions appear to have formed the original house, which was thus constructed on the old L plan. In connection with the later extensions there was added, at the north-west angle, a large staircase tower about 17 feet square, thus converting the plan into a shape somewhat similar to that of Castle Stewart and Pitreavie. The staircase in this tower ceases as usual at the first floor level, and is continued in an angle turret, the tower itself becoming available for bedrooms. The wall of the south front extended westwards of the west gable (as indicated for a short distance by the hatched lines on the Plan), so that the original or enlarged building formed a more extensive house than that shown on Fig. 946; but owing to the additions made in this century its extent cannot now be traced. The building is three stories high towards the north, but owing to the slope of the ground to the south an additional basement story is gained in the main block, in which are situated the kitchen and offices entering from the south, and communicating with the first floor by a straight flight of steps.

The principal entrance doorway was almost certainly in the large staircase tower at the north-west angle. This staircase led on the first floor into the present drawing-room, which was then the hall. The room to the east of this, now called King Charles's Room (which has access by a separate staircase) was probably the drawing-room, and the room to the north of it the owner's private room. Some of the doorways shown on the plan are in connection with the recent additions which cover the lower part of the whole of the north side. The upper floors consist of bedrooms entering off a passage or corridor running along the north side. These have been modernised, but the old panelled plaster ceilings are in many cases preserved. Most of the interior, with the exception of the drawing-room and King Charles's Room, has also been modernised. Fig. 948 shows the details of the ceiling of the drawing-room, and 949 the interior of King Charles's Room. The fine plaster ceilings and ornamental fireplaces of these apartments are characteristic of the time of James I. It is interesting to note, as pointed out by Billings, that the ornaments used in the plaster work of Wintoun are identical in many instances with those of Pinkie House and Moray House. This indicates that the same plasterers were in all probability employed on all these houses, and that then, as now, it was found much easier and cheaper to copy the enrichments already made than to design new ones.

From Maitland's *History of the House of Seyton* we find that Wintoun was built by George, tenth Lord Seton, and third Earl of Wintoun.

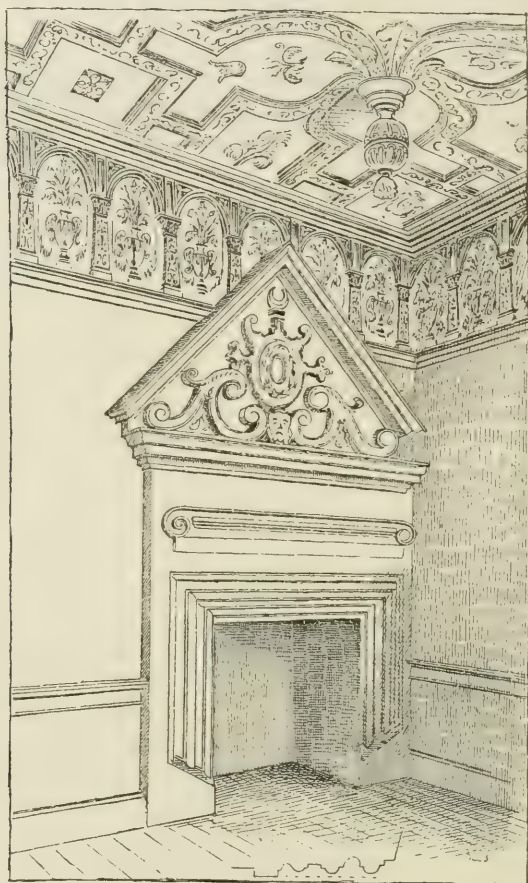


FIG. 949.—Wintoun House. Interior of King Charles's Room.

“He built the house of Wintone (being burnt by the English of old, and the policy thereof destroyed) in anno 1620. He founded and built the great house from the foundation with all the large stone dykes about the precinct, park, orchard, and gardens thereof.”

According to Nisbet he was the second Earl of Wintoun, and died in 1650, while the late Dr. David Laing styles him the sixth Earl.

In the *Transactions of the Architectural Institute of Scotland*, 1851-52, the late Dr. Laing has stated that whilst examining various records “I accidentally met with a notice which seemed to leave no doubt that

Wintoun House was designed and built by William Wallace, who then held the office of King's Master Mason for Scotland."

Wallace was the first builder of Heriot's Hospital, and, in Dr. Laing's opinion, architect as well. Dr. Balcanquall, Dean of Rochester, who was executor to George Heriot, has been put forward as having been the architect of the Hospital, which claim Dr. Laing disproves, and goes on to say with regard to Wallace:—"The house of Wintoun in the parish of Tranent, may have contributed, through the recommendation of Mr. Robert Balcanquall, then minister of that parish, to his brother Dr. Balcanquall, along with his established character, and the personal knowledge of his fellow-citizens in Edinburgh, to his being employed in the erection of the new hospital." The Hospital was begun in 1628.

Wallace, of whom only a few facts have been gleaned by Dr. Laing, was admitted a burgess of Edinburgh in 1621. He was deacon of the Freemasons' Lodge there, and was employed for repairs on Edinburgh Castle and Holyrood Palace, and for "his guid, trew and thankfull service" done there he was appointed Master Mason to the King in 1617. He died suddenly in October 1631.

The following seems to be the notice on which Dr. Laing founds his conclusion as to Wallace having designed Wintoun House. It is from the Register of Confirmed Testaments, 12th December 1632, regarding an allowance granted to him for special services to the Earl of Wintoun. "Item: Thair was awin to the said umquhill William Wallace be George Earle of Wintoun, in acknowledgment of his panes in his Lordship's works, conforme to his Lordship's tiket, subscrivit with his hand, the sowme of 500 merkis, quhilk sowme of 500 merkis is upliftit sen the Defunctis deceas be Nicoll Adwart, baillie, and as yit is in his handis and custodie. Item: Be his Majistie's Thesaurer for the Defunctis fees as Master Massone to his Majistie, and for his leveray clothes due, to be paid be his Majisties Thesaurer and Ressareris, the last of October 1631, 330 merkis."

While the above does not prove Wallace to have been the designer of Wintoun House, it is evident from the last paragraph that he was the King's architect, and from the date we see that it must have been in connection with the enlarging and enriching of the house to which we have already referred, that he was employed.

When describing Glamis Castle (page 124) we found that the Earl of Strathmore took blame to himself for not having consulted the "Public Architecturs," "or such as in this age were known, and repute to be the best judges and contrivers" when engaged at his works at Glamis, and we think that there can be no doubt that Wallace was the kind of man referred to by the Earl. That he was a man skilled in architecture may be inferred from what we know about him in connection with Heriot's Hospital. Thus his receipt to the treasurer in August 1629 for £100

awarded to him by order of the Governors, bears that it was “for my *bygone panes and extraordinary service in the Frame* and building of the said Hospitall this year bygone.”

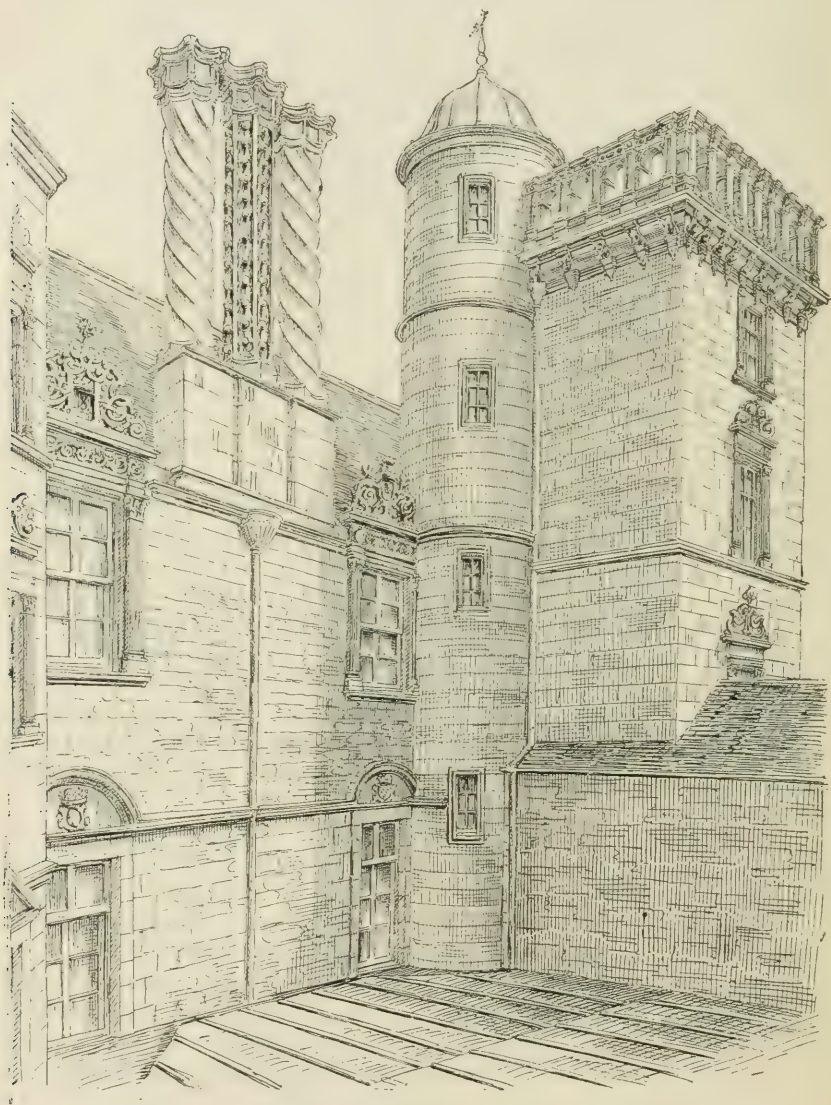


FIG. 950.—Wintoun House. View from Modern Roof looking South-West.

And again his widow, in an application to the Governors for relief after her husband's death, “being left with ane great burding of many

young small babies," says, "It is not unknown to your Lordships what extraordinair panes and cair my said umquhile spouse had and tuik upon the said wark thir diverse years bygone, and at the beginning thair of."



FIG. 951.—Wintoun House. View from Modern Roof looking South-East.

This was acknowledged by the Governors, who gave her 200 merks, "with the soume contenit in hir compt^t, and to ressave frae hir the hail muildis and drauchtis the said umquhile William haid in his handis."

All this seems to show that Wallace was something more than the

builder of Heriot's, that he was, in short, the architect, and if his title to be so considered is clear, as Dr. Laing believed it to be, in the case of such an important building, we may without hesitation assume that it was as the architect and builder of the ornamental part of Wintoun that the Earl acknowledges Wallace's "panes on his Lordship's warks."

The manner of slating adopted in the curved roof of the "Wallace Tower" (Fig. 951) is peculiar, the slates being cut into patterns, in a very unusual manner. There is a high terrace wall continued eastwards from the house, a few feet in advance of the south front, ornamented on the top with an open arcaded parapet, of the same design as that round the top of the "Square Tower," and otherwise the wall is enriched on the face with coats of arms, etc. Stairs descend from the terrace to the lower grounds, and there are indications that the ornamental pleasure-grounds were at one time of considerable extent.

It is unfortunate that so little is known of Wallace, the architect, and where he studied his art, as a clue might thus have been obtained to the place whence the Scottish Renaissance chiefly came. Although the general character of Wintoun House is Scottish, there are many features in the design of this building (as well as in Heriot's Hospital) which forcibly recall the style adopted in England in the times of Elizabeth and James. The tall stone chimneys ornamented with spirals and other enrichments, and the cornice and parapet of the square tower (Fig. 950), are strikingly English in feeling, while the octagonal angle turret and windows, with entablatures, surmounted with interlacing scroll-work (Fig. 951) have rather more of a Scottish character.

Had this building stood alone there is perhaps enough of English feeling in the design to justify its being attributed to an English architect. Hence perhaps the motive which has sometimes inclined people to assign this mansion, together with Heriot's Hospital, Drumlanrig, and every other building in Scotland in which the Renaissance style predominates over the Scottish, to Inigo Jones as a well-known and representative foreigner.

But when we examine other Scottish designs, and consider how the various features which are here met with in a completed form, were gradually and slowly introduced, we feel convinced that these features simply indicate the change of style which was then penetrating Scottish architecture, as the revival was affecting every other branch of human activity.

We have already drawn attention to the fact that many features of English architecture were introduced into Scotland about this period. Thus, at Leslie Castle, Kellie Castle, and elsewhere, we have detached stone chimneys, set diagonally. At Moray House the detached chimneys are very tall, and stand on a pedestal, like those of Wintoun. At Craigievar, Castle Fraser, Duntarvie, etc., instances occur of towers

with flat roofs, provided with parapets and balustrades; at Innes House the chimneys are detached, and the tower is square, and is crowned with a parapet of unusual design; while at Heriot's Hospital a Renaissance style is introduced, in which few traces of the old Scottish remain, and which savours rather of Germany than of England.

MORAY HOUSE, EDINBURGH.

Moray House is situated on the south side of the Canongate, Edinburgh, not far from Holyrood Palace. It is most fortunately preserved comparatively intact as one of the schools connected with the Free Church. It presents a frontage to the street (Fig. 952) of about 135 feet, from which the entrance is through a picturesque gateway with massive rounded pillars surmounted by lofty triangular obelisks of very remarkable design. Entering the courtyard by this gateway, on the right hand is the Porter's Lodge, and the house itself on the left, while immediately in front the grounds extend southwards for about 160 yards. This was formerly the garden connected with the house, and is said to have been in olden times a most delightful retreat. It is now occupied with various class-rooms and playgrounds.

The house has been the work of two periods (Fig. 953), and on the first floor plan we have shown the oldest part in black, and the second part in hatched lines. It is quite possible the hatched part to the south, including the staircase, may be a little later than the corresponding part towards the street. The latter addition is three stories high, while the other parts of the house are two stories in height, the extra story being gained by the rapid slope of the ground towards the south. The straight stair leading to this story may be seen on the plan. The turret stair projecting into the courtyard formed the access to the upper floor of the original house. One would expect to find the entrance in this turret, and it is so shown in some old prints, in the position in which the window on the ground plan now is. But it was not possible for the door to have been in this face of the octagon on account of the steps inside. The foot of the stair is the usual place for the entrance door in houses of this period, and it is most likely that it was placed in that position here, viz., in the south face of the octagon, where there would be ample head-room for it. The present entrance doorway is certainly not original. It very much resembles in design the one in the thick wall at the opposite end of the entrance hall leading to the staircase, which is undoubtedly a later addition, being an insertion when the new wing was built. The probability is that the present entrance hall was the original kitchen, which supposition explains the meaning of the great thickness of the eastern wall above referred to, which is 6 feet 9 inches in thickness, or about

twice that of the other walls of the house. It was so constructed to contain the kitchen fireplace, which was always of very ample dimensions.

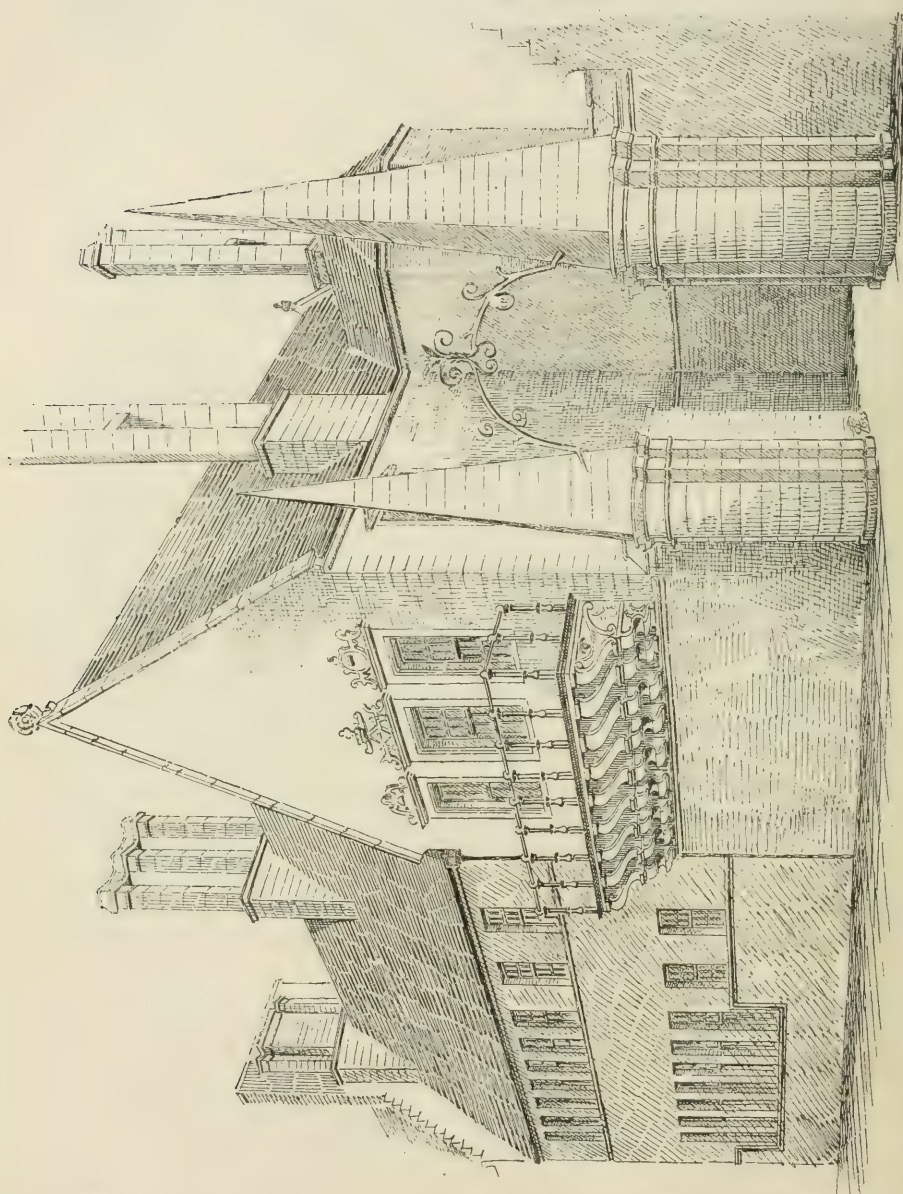


FIG. 952.—Moray House. View from the North-West.

This is the only mode of accounting for the great thickness of this wall which occurs to us ; and it further explains the use of a lofty chimney-

stack which rises above this wall outside, and which has now no corresponding fireplace inside. This chimney-stack is not seen in the views, but it is evidently original, and exactly resembles those shown in Figs. 952 and 954. The latter have been entirely rebuilt in modern times.

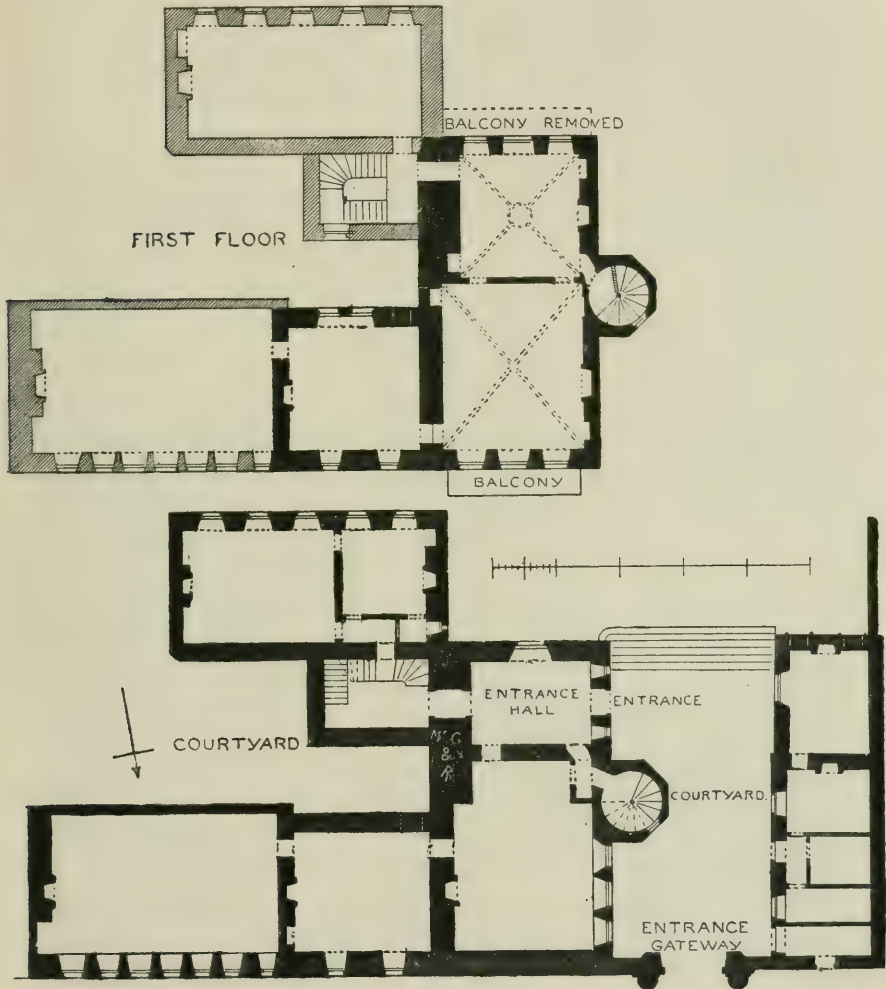


FIG. 953.—Moray House. Plans.

The position of the later kitchen cannot now be determined, the house having undergone alterations at various times; and in connection with this it may be observed that in published views of the front of the

house towards the Canongate, various windows on the ground floor and dormers in the roof, and also an arched doorway, are shown which do not now exist. The present iron railing on the top of the balcony is quite modern. It doubtless had some kind of stone balustrade, such as we have shown on the view (Fig. 954) of the south end of the building.

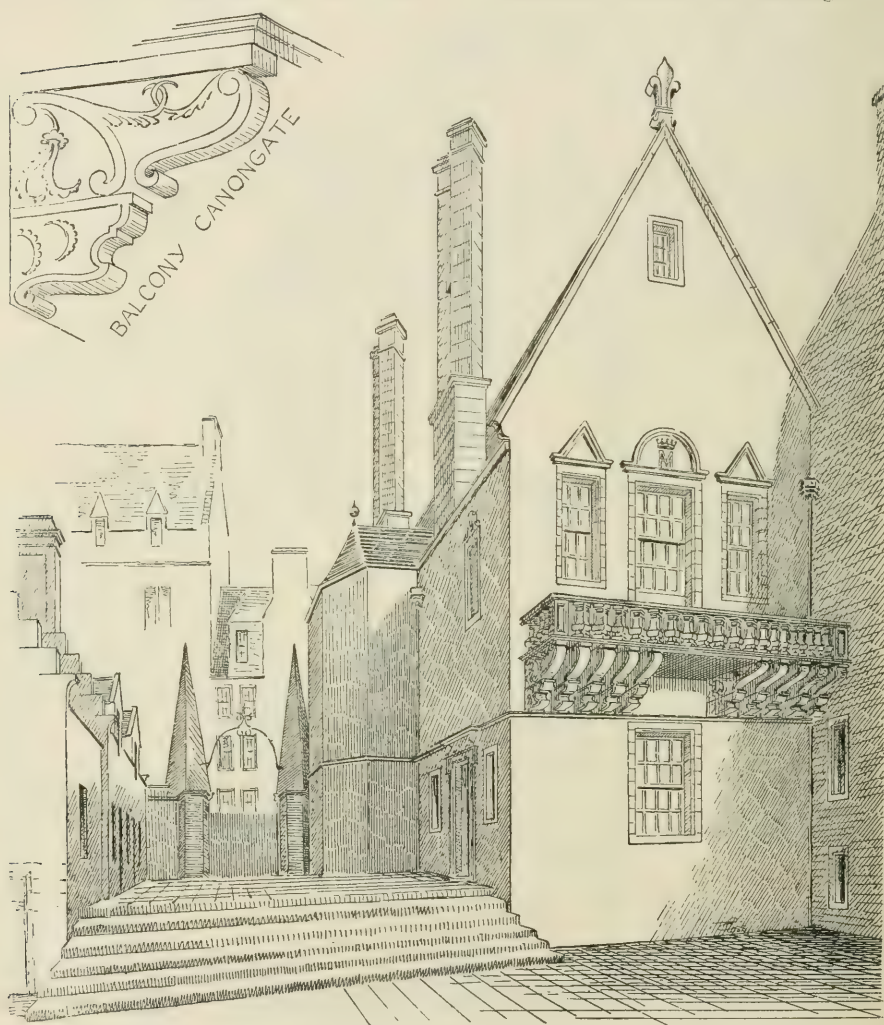


FIG. 954.—Moray House. View from the South-West.

The entire balcony shown in this view has been removed, but there can be no doubt that it existed. The centre window is carried down to the floor in order to give access to it, and a delightful seat it must have

been, looking, as it does, towards the south and the mountainous prospect of "Arthur's Seat" and Salisbury Crags, with the gardens beneath.

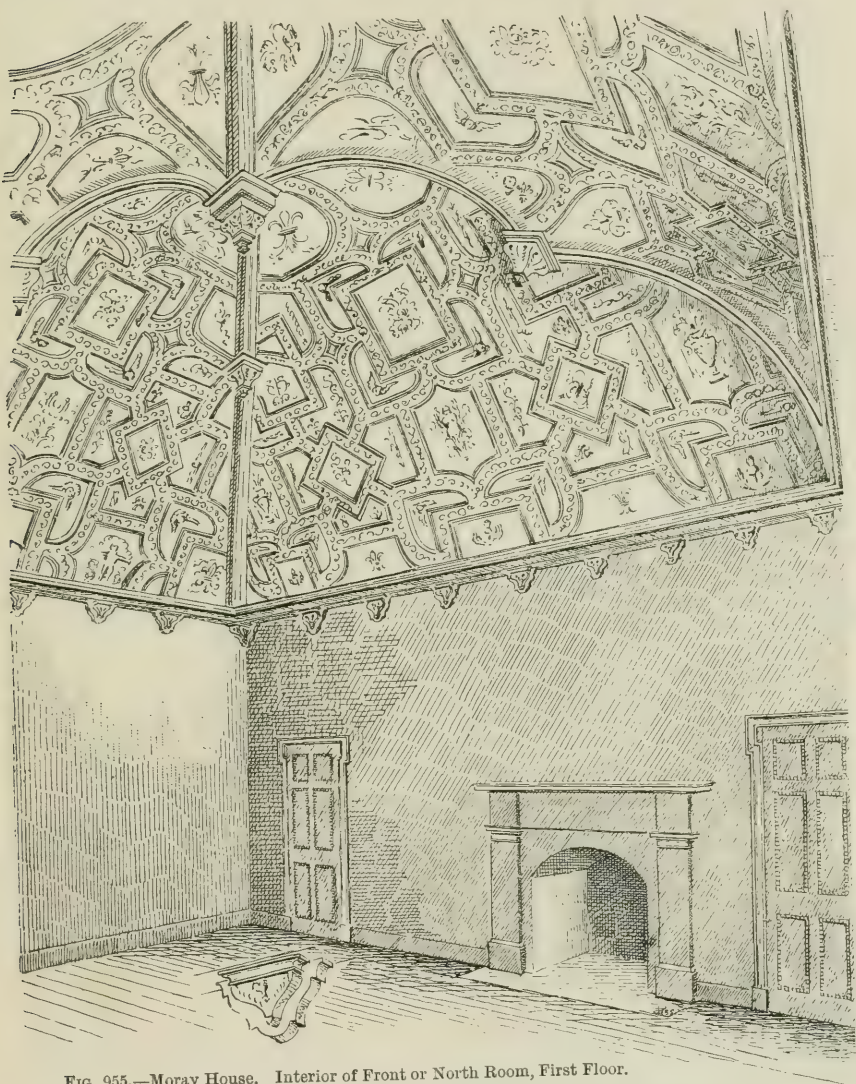


FIG. 955.—Moray House. Interior of Front or North Room, First Floor.

The most interesting features inside the house are the two vaulted rooms on the first floor (Figs. 955 and 956). These were probably the original dining-room and drawing-room of the house. They had each a

separate door from the staircase, and it is usually the ceilings of the two

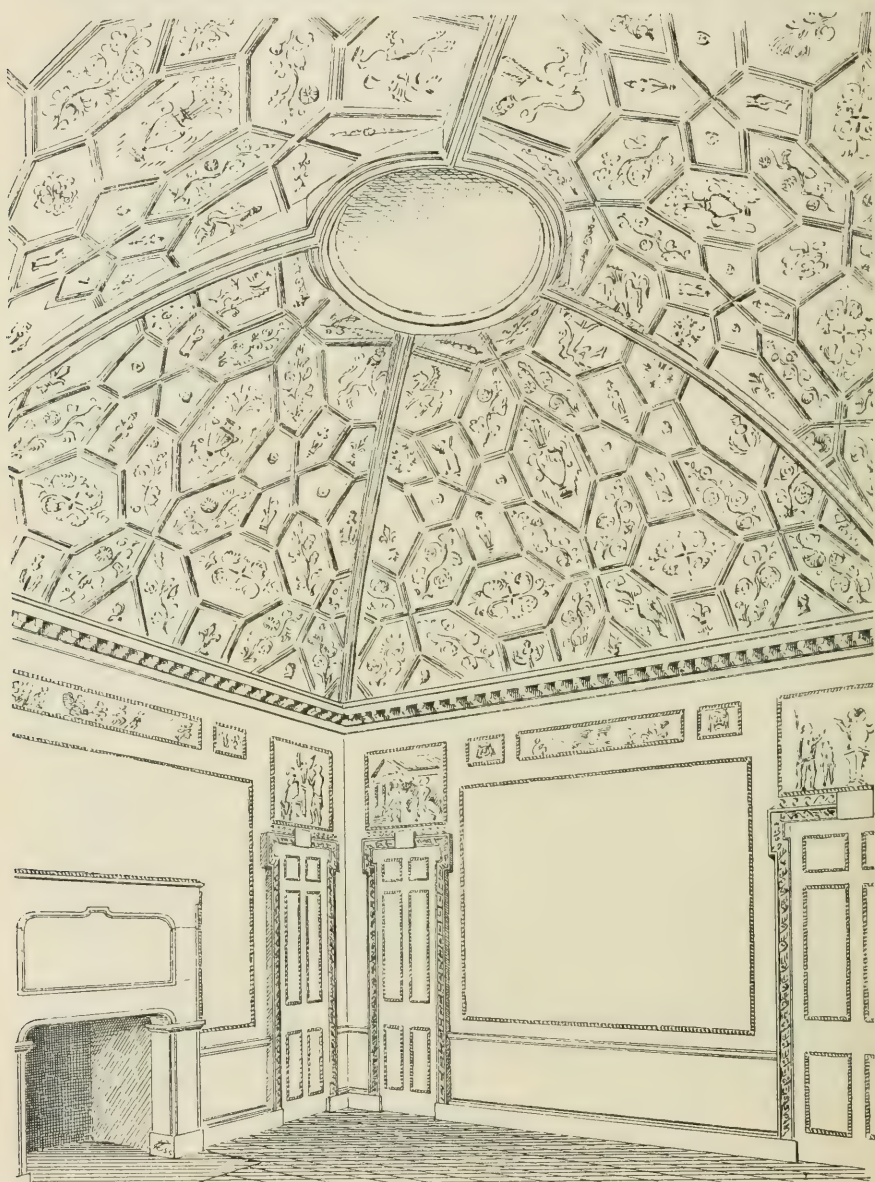


FIG. 956.—Moray House. Interior of Back or South Room, First Floor.

principal rooms which are ornamented with plaster panelling. They

are similar in their style of decoration to many other plaster ceilings throughout the country executed about the end of the sixteenth, and during the seventeenth centuries, but differ from most in their vaulted form. A fine view of the one towards the Canongate is given by Billings, but he shows the knobs at the points of the arches as being round instead of square; he also shows a cornice quite different from the existing one, which however we understand is modern. It will be

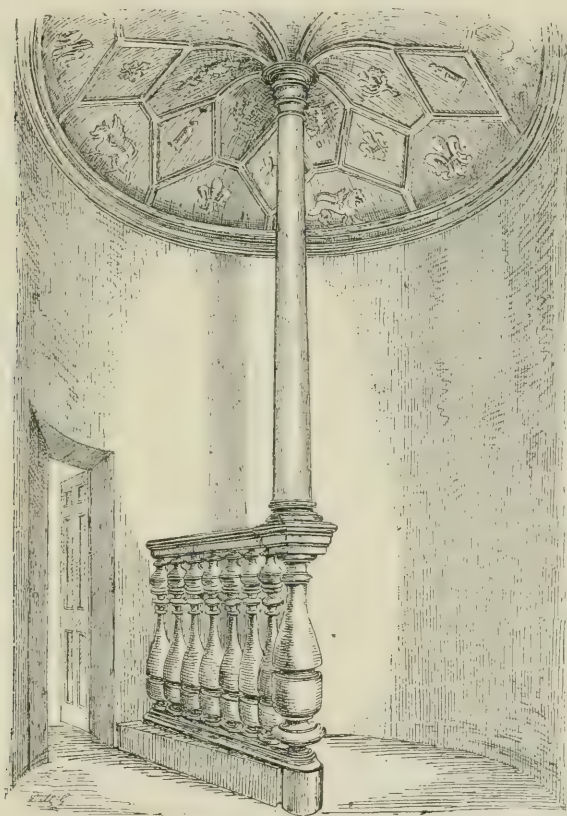


FIG. 957.—Moray House. Top of Staircase.

observed that the panel ribs or styles in the one room are of considerable width, with running ornaments in addition to the ornaments in the compartments, while the other room has narrow ribs, and is ornamented in the compartments only. This arrangement is quite characteristic of the period, as may be observed at Wintoun and other places, where more than one room has decorated plaster ceilings.

The south room is very beautiful, and remains with its pictured walls, carved wood-work, and delicately moulded marble chimney-piece quite intact. The ceiling of the turret staircase adjoining (Fig. 957) is also ornamented in plaster. The newel is continued as a wooden column, and from its capital springs the radiating roof.

The gateway shown in Fig. 958 is all that remains to tell of the vanished glories of Moray House garden.



FIG. 958.—Moray House. Gateway in Garden.

The exact year of the erection of Moray House seems not to be known, being variously stated as 1618 and 1628, but it is well ascertained to have been built by Mary, Dowager Countess of Home, the wife of Alexander, first Earl of Home, and daughter of Edward, Lord Dudley. Her initials, surmounted with a coronet, may still be seen in the south gable (Fig. 954) in the tympanum of the centre window already referred to as having opened out on the balcony. On the corresponding window to the Canongate, Daniel Wilson informs us, "are the lions of Home and Dudley impaled on a lozenge." This cannot now be easily made out from the street.

In *Chambers's Edinburgh Journal*, vol. v. p. 415, it is stated that on her

Ladyship's death "the house passed to her daughters, Margaret, Countess of Moray, and Anne, Countess, afterwards Duchess, of Lauderdale, between whom the entire property of their father, the first Earl of Home, appears to have been divided, his title going into another line. By an arrangement between the two sisters, the house became, in 1645, the property of the Countess of Moray, and her son James, Lord Doune." Hence the name "Moray House," the building having previously been known as "Lady Home's Lodging."

The further history of this house, with the remarkable scene enacted on the balcony while Montrose was being led to execution, its occupation by Cromwell, and the events connected with the Union transacted within its bounds, will be found in the various works specially relating to Old Edinburgh.

We have been unable to discover when the additions (shown by hatched lines on Plan) were made, but they are evidently of a considerably later date. The front towards the Canongate with its horizontal unbroken eaves, without dormer windows, resembles the work of the end of the seventeenth century, while the large room added in the garden seems to be still later. These were probably added, in order to provide larger public rooms for the house, the original dining- and drawing-room being found too small. It will be observed that these buildings are not arranged in accordance with any traditional plan, but are simply placed where required, while a convenient staircase is introduced, and a wide entrance hall is formed exactly as in a modern mansion.

PITREAVIE, FIFESHIRE.

This mansion is situated between Dunfermline and Inverkeithing, and about two miles distant from the latter. The house is of an advanced type of seventeenth-century planning, and is a perfect contrast to the tall vaulted towers of the previous and even of the same century. It is oblong on plan (Fig. 959), with two wings of equal size projecting from the north side. The oblong is 66 feet 6 inches in length by 25 feet, and the wings about 19 feet by 14 feet. The plan to a certain extent resembles that of Castle Stewart.

The entrance is on the eastern or inner side of the west wing by a doorway with a finely moulded opening (Fig. 960), surmounted with a pediment, having the initials of Sir Henry Wardlaw entwined with curious knotted root-like wreaths. Above the pediment is a star, the crest of the Wardlaws.

The house being quite symmetrical, a corresponding doorway is introduced in the other wing, which, however, only leads into a cellar

(Fig. 961). This cellar is not in communication with the house, the opening shown between them on the plan being a mere "bole" window. The whole of the ground floor is vaulted, and contains the kitchen, with its wide arched fireplace, and a series of cellars entering off a passage.

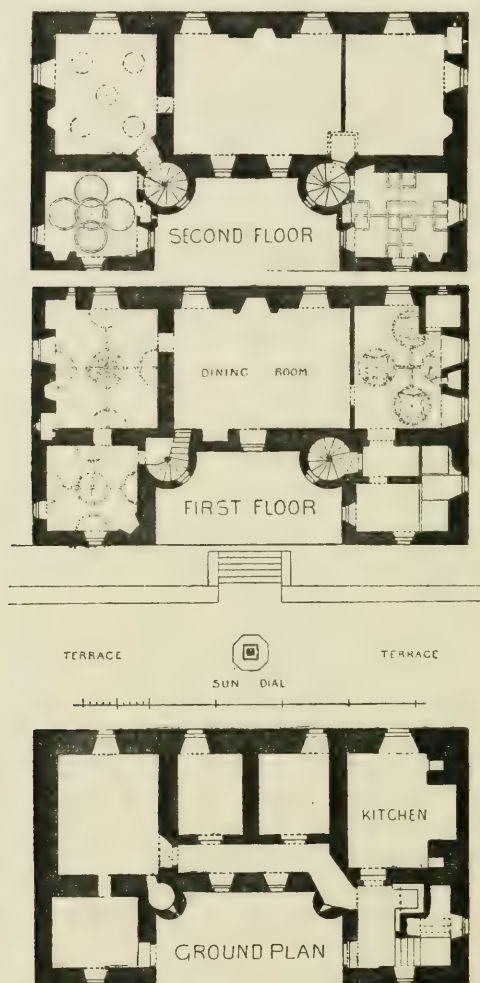


FIG. 959.—Pitreavie. Plans.

At the two angles where the wings join the oblong, turrets are carried up from the ground. To the height of the ground floor they are about 5 feet in outside diameter, and are lighted with narrow slits, having shot-holes beneath, commanding the approach to the house.

These turrets are considerably enlarged by being overhung on moulded

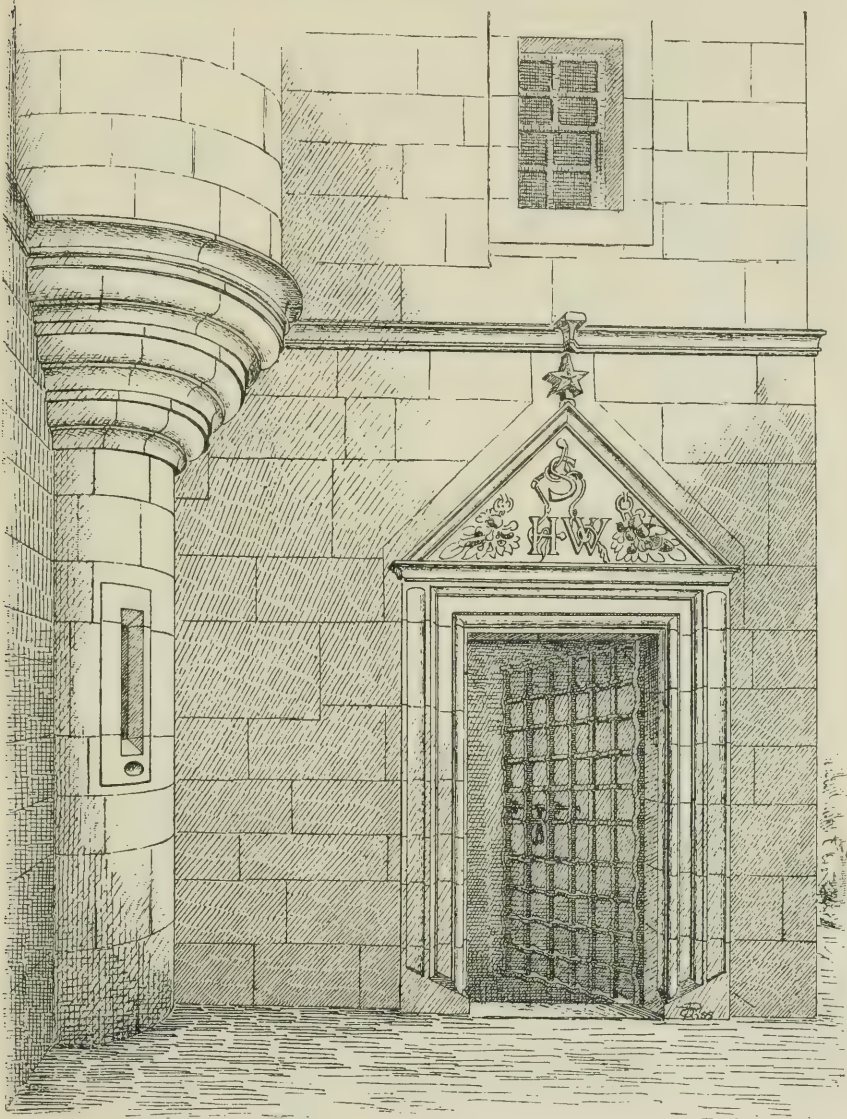


FIG. 960.—Pitreavie. View of Entrance Doorway.

corbels at the first floor level, from whence to the upper floors they contain the stairs.

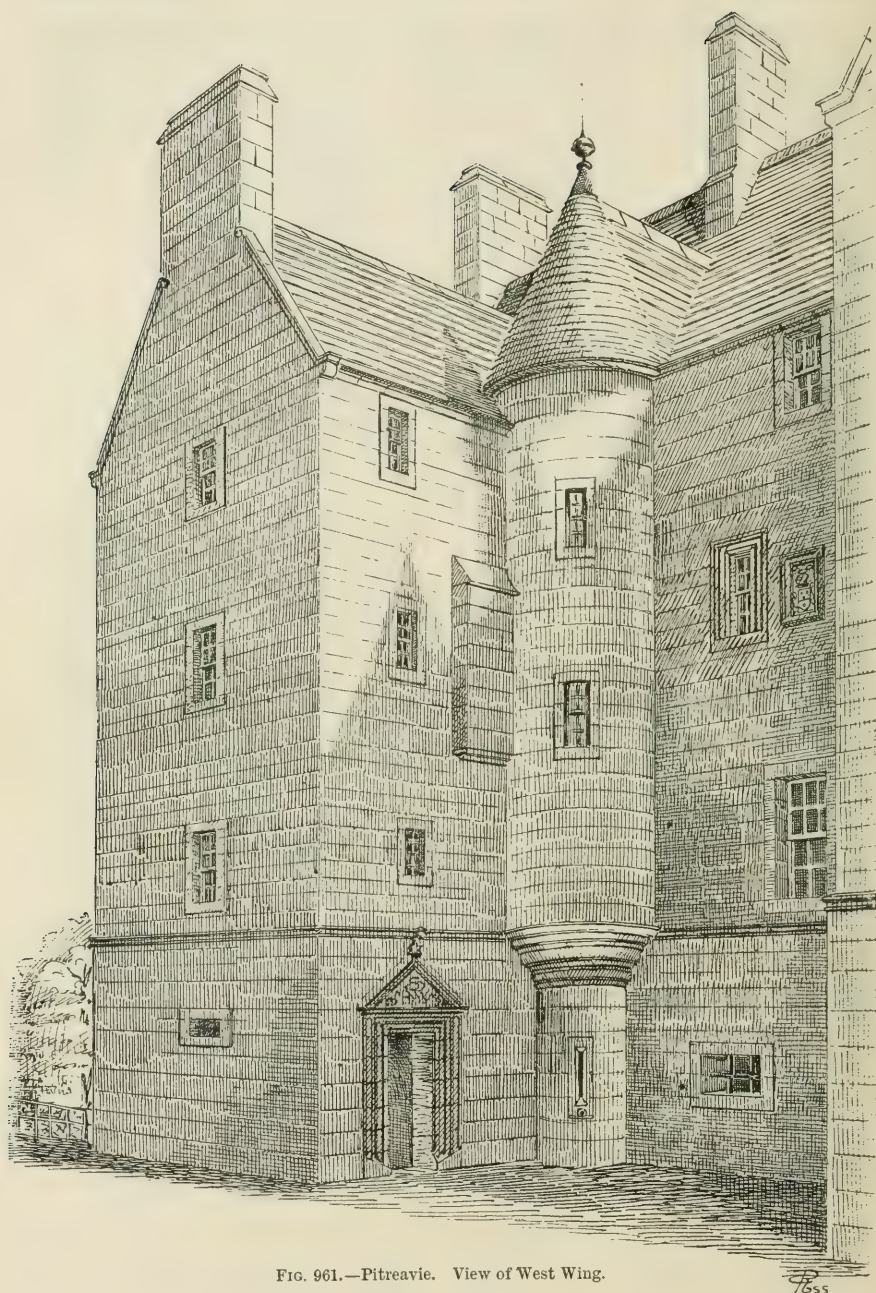


FIG. 961.—Pitreavie. View of West Wing.

The entrance hall at the foot of the staircase is very quaint, with its mouldings on the edges of the newel stopped off in a most picturesque way, and carried round the arris of the arch supporting the upper flight of the stair (Fig. 962). On the first floor the rooms open through each other, but in the floors above the rooms are all provided with separate

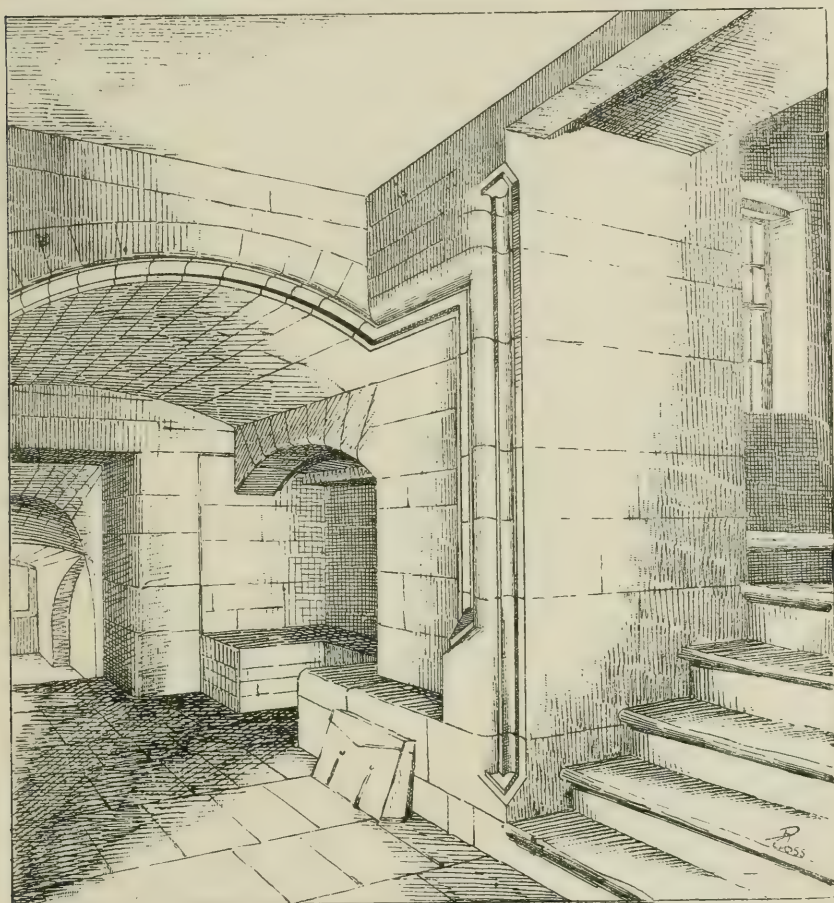


FIG. 962.—Pitreavie. Interior of West Wing.

doors directly from the staircases. These being bedrooms, privacy is thus secured, and in most of them there are garde-robes in the outside walls. Many of the rooms are finished round the walls with wooden panelling, while the ceilings are decorated with thin moulded ribs generally in circular patterns, as shown on the plans. Until lately several walls were hung with old tapestry, which is now removed to Fordel.

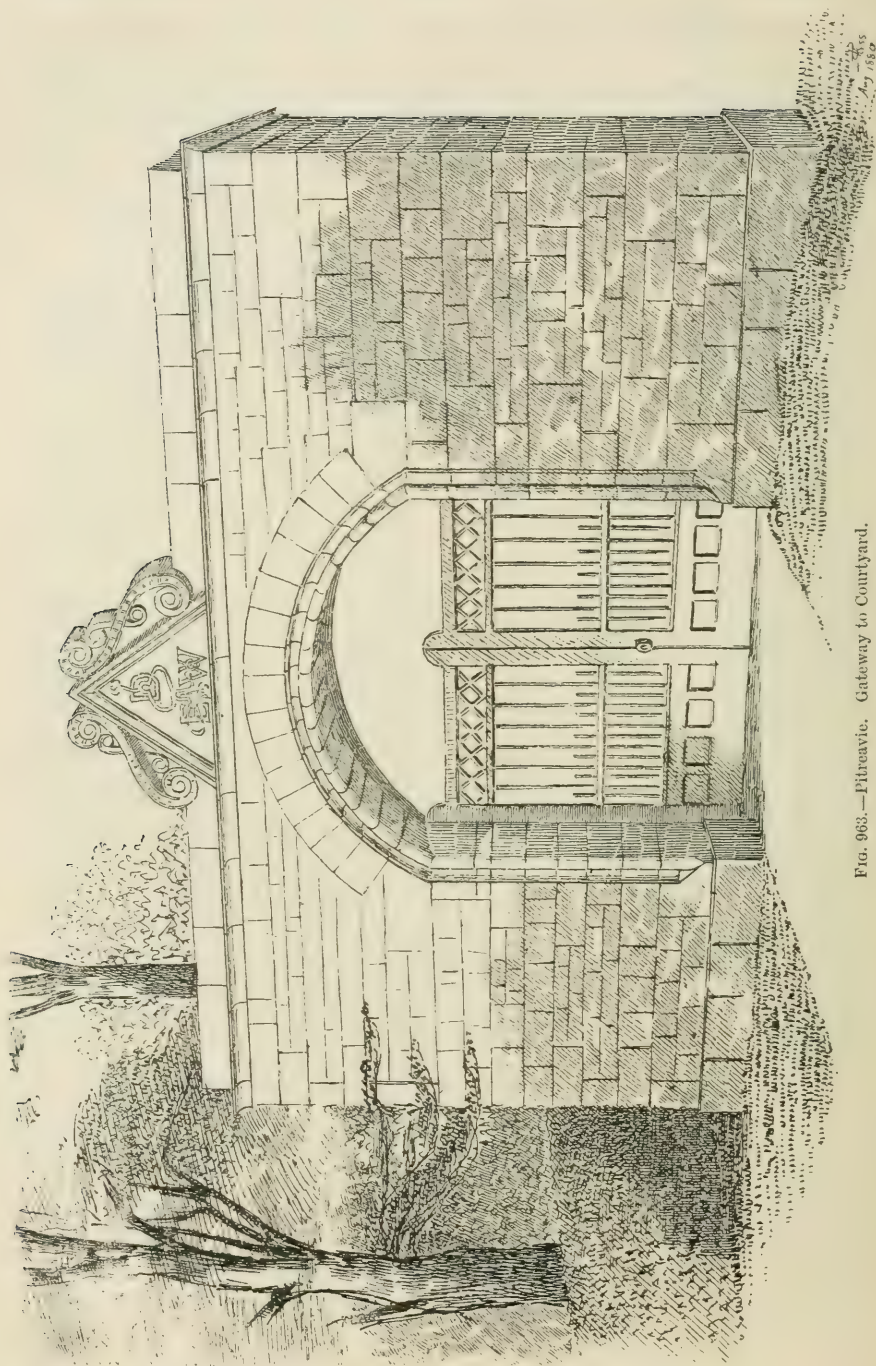


FIG. 963.—Pitreavie, Gateway to Courtyard.

There is an iron yett immediately behind the front door, as shown on Fig. 960. It is constructed in the usual manner, with the horizontal bars going through the upright bars in two of the diagonally opposite quarters, and the upright bars going through the horizontal ones in the other quarters. The following dimensions of the iron-work of this gate will give an idea of its great strength, and also of the construction of such gates generally. It is 6 feet $7\frac{1}{4}$ inches high by 4 feet 2 inches

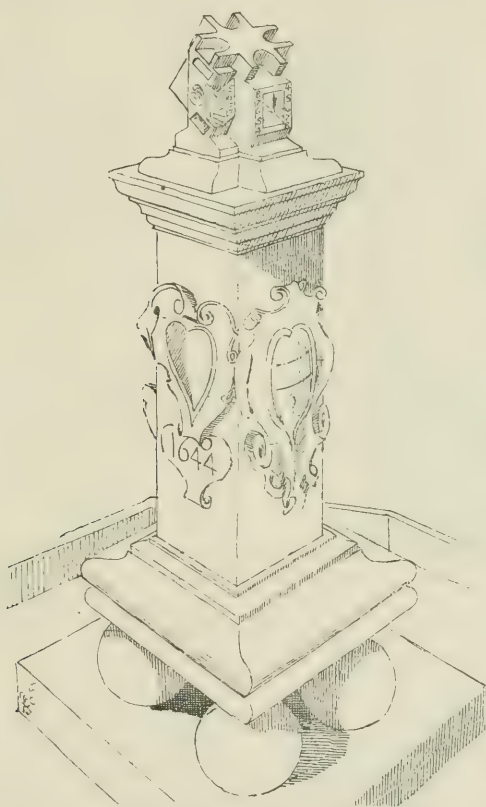


FIG. 964.—Pitreavie. Sun-dial.

wide. The upright bars are $1\frac{1}{8}$ inch square, swelled out to $2\frac{1}{4}$ inches at the junction with the horizontal bars, while the latter are $1\frac{1}{8}$ inch on face by $\frac{7}{8}$ inch broad. The whole is hung with two huge crook and band hinges. The heavy iron sliding bolt is about 2 feet long, with a pendent hasp having a corresponding eye on the gate for a padlock.

There was originally a courtyard in front of the house, on the north side, surrounded with high walls. The gateway which led into this

courtyard is still preserved in the avenue (Fig. 963). In the pediment over the gateway are the initials D. E. W., being probably those of the lady of the place. The letters are connected with the same kind of knotted wreath as those over the entrance door.

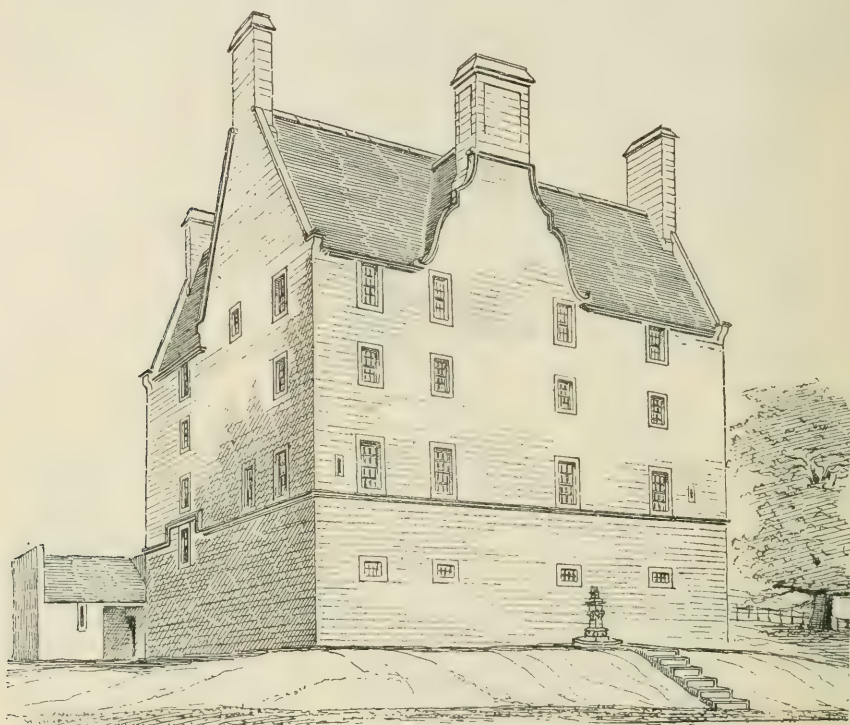


FIG. 965.—Pitreavie. View from the South-West.

The estate of Pitreavie was acquired by Henry Wardlaw in 1615. He was Chamberlain to Queen Anne, and when James ascended the English throne, the Palace of Dunfermline was given to him in charge. In these offices he succeeded William Shaw, a well-known Scottish architect, who died in 1602. On Shaw's monument in Dunfermline Abbey he is designated "as most skilful in architecture." Now it is not at all improbable, seeing that Wardlaw succeeded Shaw in office, that he also was skilled in architecture, and that he may have been the architect of Pitreavie House. It is perhaps somewhat against this theory that the initials over the doorway, S. H. W., are those of his son Henry, who was created a Baronet by Charles I. in 1631. Still, as the father was alive at this time, and till 1638, and probably later, it is quite possible that he may have designed the house for his son after 1631. The only date

about the house is 1644 on a quaint dial stone (Fig. 964), standing on a terrace on the south side of the house. One shield on this stone has the Wardlaw arms. Whoever designed this house, it must be regarded as a very successful modification of the Scottish style. The north front and the staircase retain many features of that style, while the south front (Fig. 965) shows how a simple Renaissance style may be judiciously ingrafted on it. Both in plans and elevations Pitreavie is a fine example of what might have resulted from a combination of early Renaissance with Scottish architecture had the latter not been speedily driven from the field by the introduction of the heavier and more classic forms of the later Renaissance.

The lady of the third Baronet of Pitreavie was Elizabeth Halket from Pitfirrane, another fine old house in the neighbourhood. She was, it is now generally believed, the authoress of the ballads *Hardyknute* and *Sir Patrick Spens*. The estate passed from the Wardlaws into the possession of the Blackwood family, and from a ms. note-book lying in the house it would appear that in 1713, if not earlier, Sir Robert Blackwood was proprietor. He is designated as "of Pitreavie," and Lord Dean of Guild of Edinburgh, as also a "Bailzie of said Burgh, and Merchant there." The note-book extends from 1676 till 1718. The house has been deserted for many years, but has not been allowed to fall into ruin.

MAGDALENS HOUSE, HADDINGTONSHIRE.

This interesting and beautiful design is a good example of a mansion on a small scale, built on the same general plan as Castle Stewart and Pitreavie (Fig. 966), *i.e.* with a central oblong main body and two wings projecting to the front. This building being only two stories in height, the ground floor was utilised as dwelling-rooms, and not raised on a basement of vaulted cellars, as is generally the case. The entrance doorway was in the octagonal turret in the re-entering angle of the south wing. We are informed by Mr. Hislop, the present proprietor, that the door was of oak, studded with nails, and had a rasp knocker or tirl-pin, now in the Antiquarian Museum, but wrongly labelled, the Hamiltons of Preston Tower not being the proprietors of Magdalens House. The entrance turret also contains the main staircase. From the entrance door the passage opens directly into the hall, an apartment of 32 feet in length by 18 feet in width. It has a large handsome fireplace with the monogram and arms of the proprietor and his wife carved on the lintel (Fig. 967). The windows in the outer wall being on the ground floor, are kept high above the ground, and are small. In order to get as much light as possible from these, the inner portion of the wall between

them is cut out, and the wall above supported on a series of corbels,

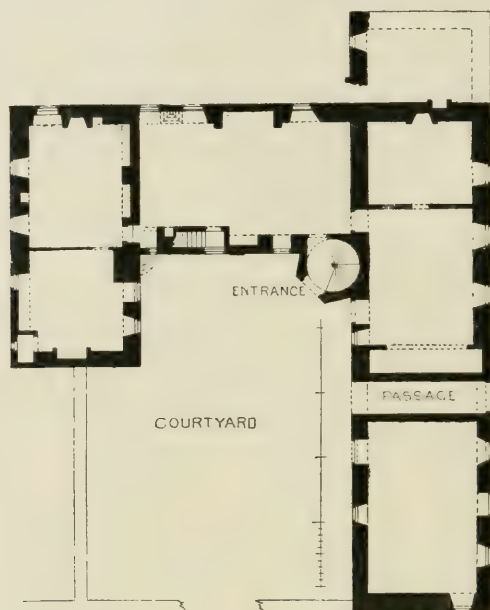


FIG. 966.—Magdalens House. Plan.

an arrangement which produces a very striking and picturesque effect.

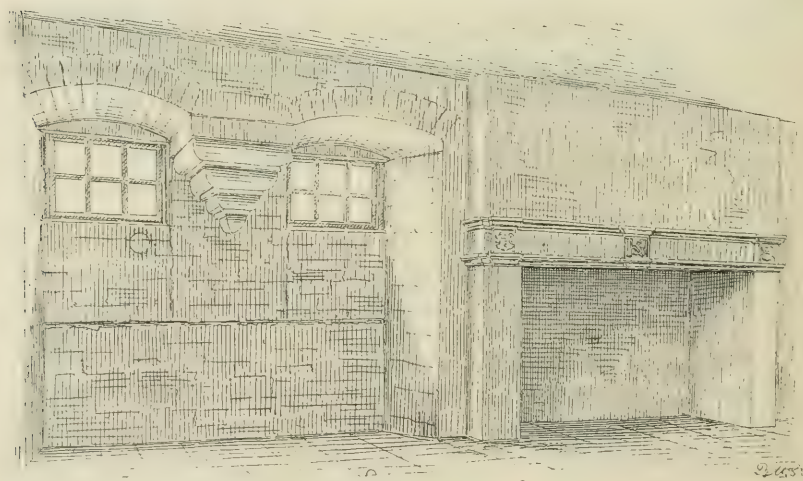


FIG. 967.—Magdalens House. Interior of Hall.

A private enclosed staircase leads from the hall to the first floor, which

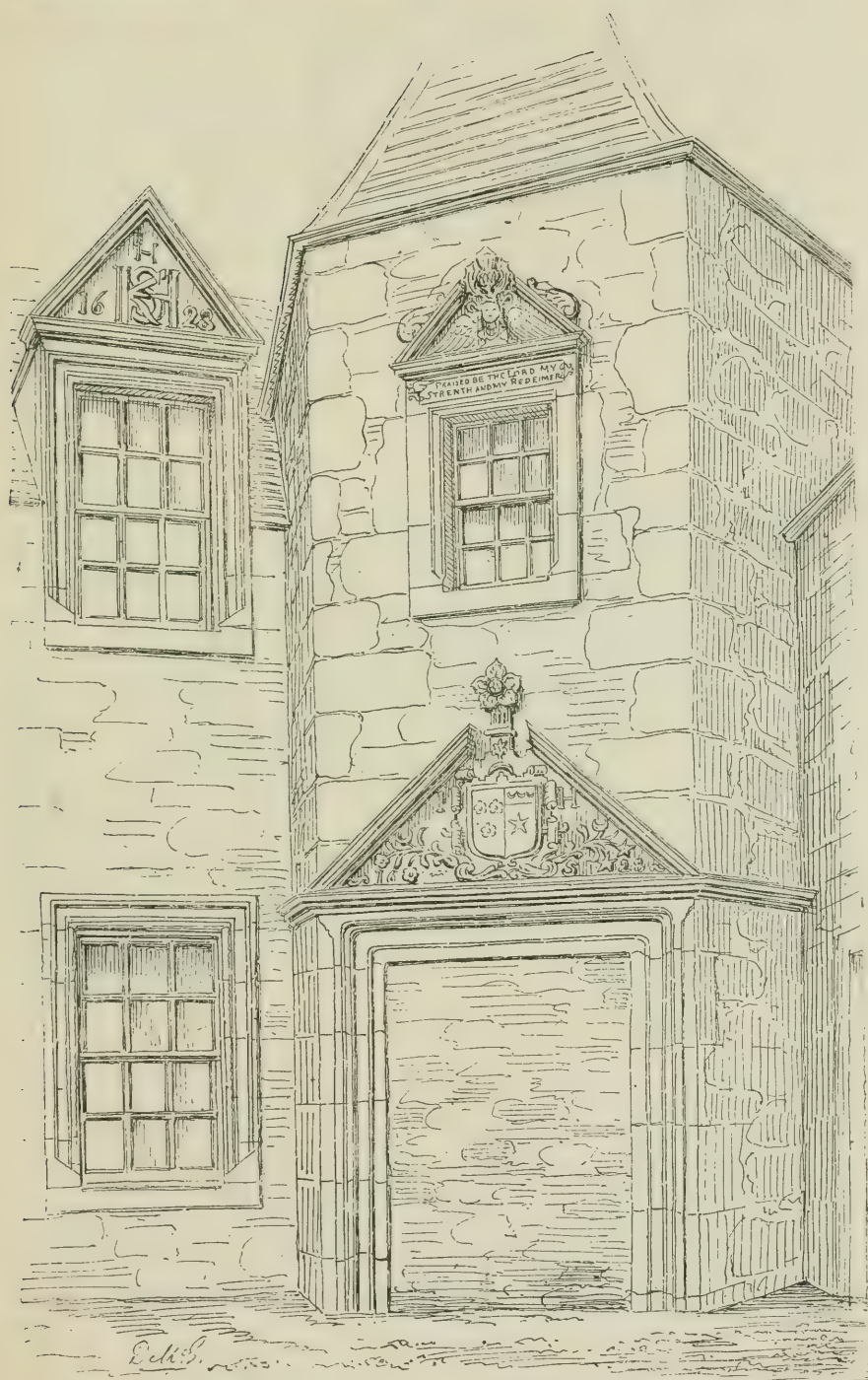


FIG. 968.—Magdalens House. Entrance Doorway and Staircase Turret.

probably contained a withdrawing-room over the hall, but this part of the building is now cut up into workmen's houses, and its original arrangements cannot be easily ascertained. In the south wing was the kitchen, the large fireplace of which still remains. It had a door entering from the courtyard (close to the staircase turret) and another doorway into the hall. The rooms in the north wing were probably the proprietor's private room and bedroom, the latter having a garde-robe. Part of the wall between the windows is here thinned off in similar manner to that in the hall. The upper floor no doubt contained bed-

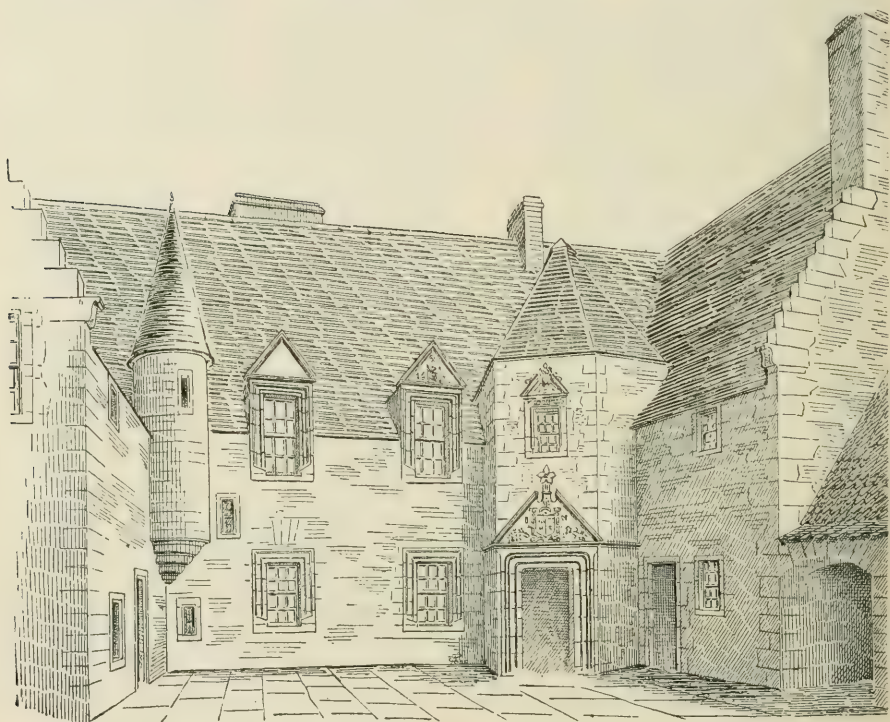


FIG. 969.—Magdalens House. View in Courtyard partly restored.

rooms, and the small turret, taken down only a few years ago, and restored in the view from the courtyard (Fig. 969) seems to have led to an attic in the high-pitched roof. The corbelling and the thick wall on the ground floor to support it still exist. In this thickened part of the wall was the well, with a neatly-formed opening in the outer angle, now built up. A narrow passage between the kitchen gable and the low buildings which contained stables and other offices, led from the high-road into the courtyard, but the principal entrance gateway was

undoubtedly in the western wall. Fig. 970 shows how simple, and yet how natural and pleasing, the design of the exterior is. The three dormer windows to the south contain in the west window the arms of Sir John Hamilton, Lord Magdalens, and his initials I. H.; in the east window, the arms and initials of his wife, Katherine Sympson; and in the centre window their united monogram, and the date 1628. The pediment of the latter is shown in the restored dormer to the left of the staircase turret in Figs. 968 and 969. A slated roof is now substituted for the original tympanum over the latter dormer. These drawings also show the simple style of ornament then in use. The tympanum of the entrance doorway contains a shield bearing the Hamilton and Sympson arms, beneath which wreaths branching on either side bear the cinquefoil and crescent of the respective families, an heraldic fancy not uncommon at the time, and the initials I. H. and K. S., with the date 1628. The upper window in the turret has one of the Scriptural mottoes so much used at this period. There appears to have been gilding on the angel in the tympanum.



FIG. 970.—Magdalens House. Exterior from the South-East.

The elevation of the house would be much more effective at the time it was built, as the road which runs along the south side was then about 2 feet lower.

This also explains the present lowness of the archway from the said road into the courtyard.

This charming example of Scottish Renaissance work is situated close to Prestonpans Station, and in a garden which, together with the house, belongs to J. F. Hislop, Esq., and adjoining Preston Tower, the family seat of the Hamiltons of Fingalton and Ross, afterwards of Preston. The mansion was built by Sir John Hamilton, a Senator of the College

of Justice, with the title of Lord Magdalens, in 1628, as the carvings above referred to indicate.

The house of Northfield (already described) which stands on the opposite side of the road, was built, or at least greatly altered, by Joseph Marjoribanks in 1611. He and Sir John Hamilton (Lord Magdalens) married sisters of the name of Sympson, whose arms are impaled with those of their husbands on each building. The difference in style of the two edifices is very marked, and shows the rapid strides with which the Renaissance style was encroaching, in the first quarter of the seventeenth century, on the old native method of design.

Magdalens House was occupied by troops in 1814, during the time of the expected invasion of Napoleon, whence the name of "the Barracks," by which it is locally known.

We have to thank Mr. Hislop for several of the above interesting particulars.

FOUNTAINHALL, MIDLOTHIAN.

Fountainhall is a fine specimen of a Scottish mansion-house of the end of the sixteenth and seventeenth centuries, beautifully situated amid old trees, near the village of Ormiston in Midlothian. The building is quite entire, and still inhabited, and a more charming example of an old Scottish residence it would be difficult to imagine.

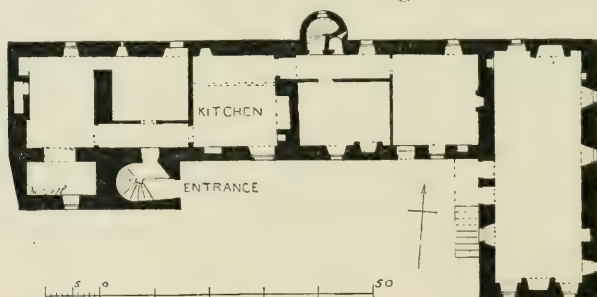


FIG. 971.—Fountainhall. Plan.

It consists of a long range of buildings (Fig. 971), with a return wing at the east end, the whole having been built apparently at three different but not long separated periods. The west end is the oldest part, and is four stories high (Fig. 972). It contains the entrance doorway, with the stair in the wing to the first floor, while the turret corbelled out in the angle contains a newel staircase leading to the upper floors. This turret, as it exists at present, goes no higher than the centre of the attic window, seen in the view at the gable; but it is evident from the appearance of the building that it was continued nearly as high as the gable chimney, as shown in the sketch.

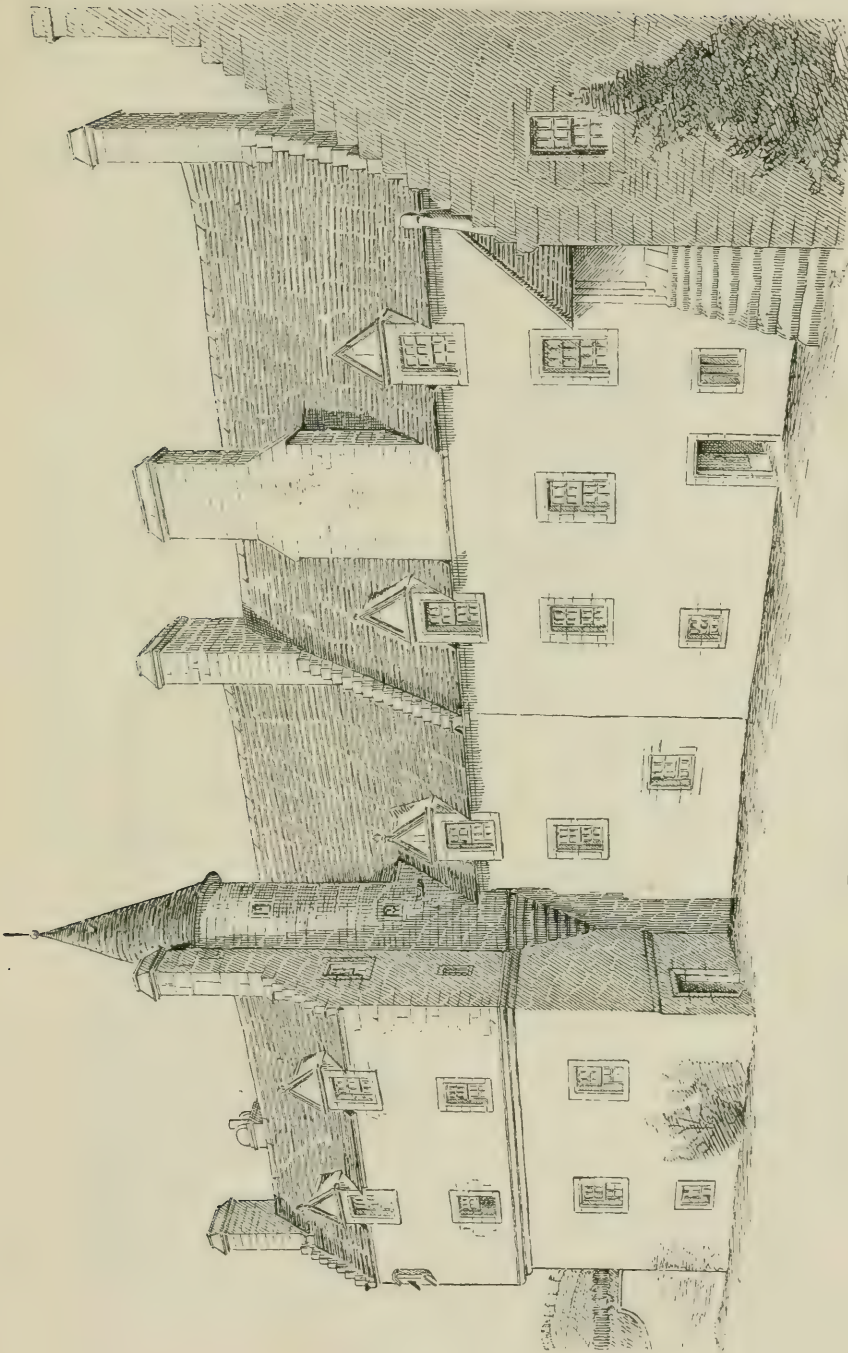


FIG. 972.—Fountainhall. View from the South-East.

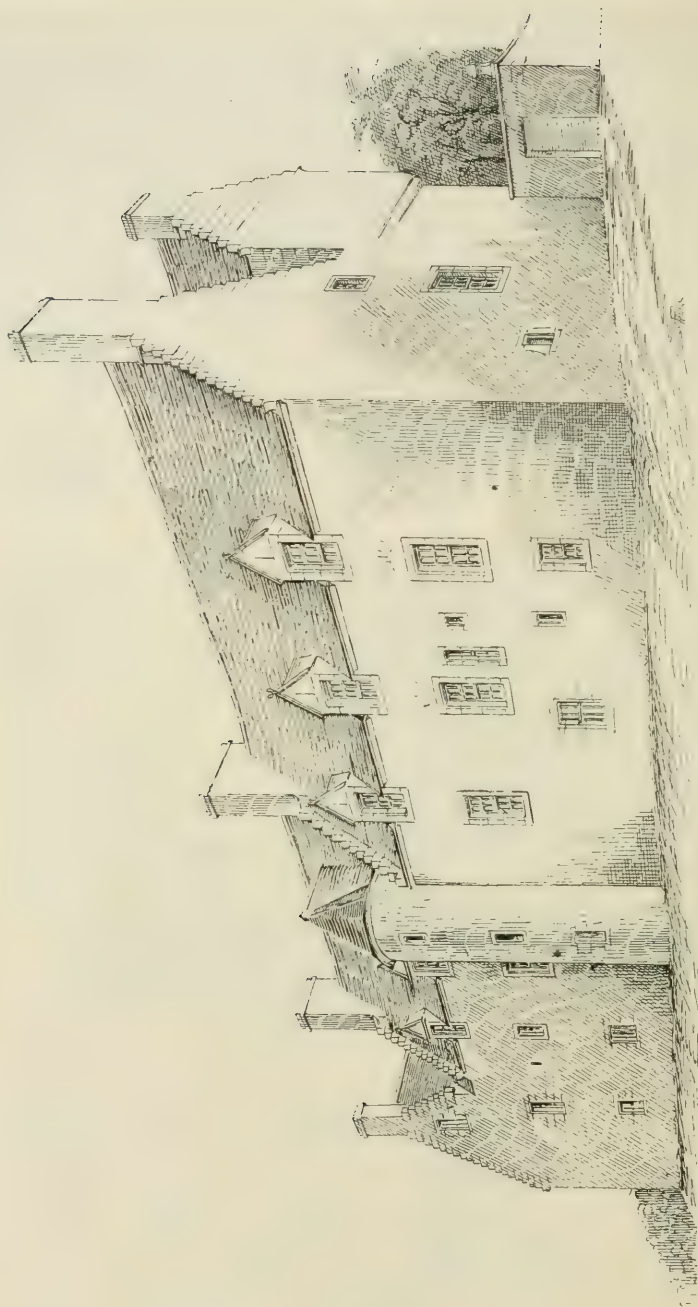


FIG. 973.—Fountainhall. View from the North-West.

None of the ground floor rooms are vaulted, and the apartments are well lighted, the idea of defence not having controlled the design to any appreciable extent.

The single entrance doorway in the angle, with the ground floor windows stanchioned, and the solid walls, are the only precautions used against assault in the construction of the mansion. The room at the west end of the ground floor contains an oven, built into what was originally a fireplace.

In the first addition, which was built to the eastwards of the kitchen, a door is introduced for communication with the kitchen, and a turret staircase is projected out behind (Fig. 973).

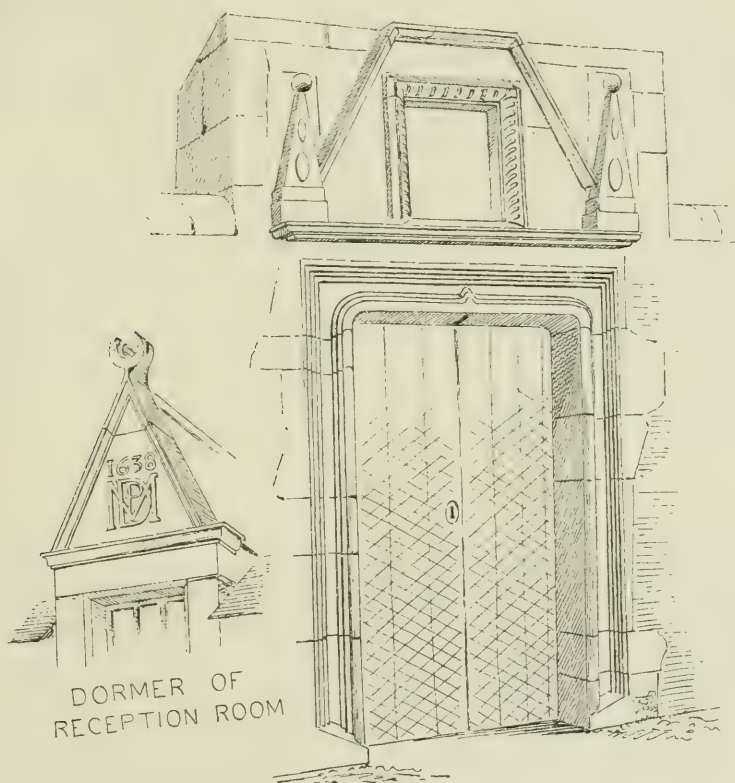


FIG. 974.—Fountainhall. Dormer of Reception Room and Doorway in Garden Wall.

The wing projecting southwards at the east end is a building of a still later period. On the ground floor it contained two rooms (now thrown into one), each with a separate entrance from the outside. The upper floor, reached by an open stair, having a covered porch at the

landing, as seen in the view (Fig. 972), contains one room, 43 feet long by 16 feet wide. This was the favourite sitting-room of Sir John Lauder, one of the Lords of Session, well known to readers of Scottish history as the author of *Fountainhall's Decisions*. This apartment is still called the reception-room. Some notice of this subject will be found in Sir Thomas Dick Lauder's *Scottish Rivers*. Tradition reports that this large room was also used by his Lordship as an occasional hall of justice, and latterly as the ball-room of the house. It will not surprise those who are conversant with the neglect which has fallen on too many of our old buildings, to know that this historic apartment is now used as a hay-loft, and the rooms below as a stable.

On the dormer window over the staircase of this room (of which a sketch is given, Fig. 974), is the date 1638, and the monogram M.D.P. On the south skew stone, on the east side of this building, is the date 1638, and beneath it the letters R. R., and on the north stone, on the same side, the letters M. I. R. P. occur.

The gardens adjoining the house, on the north and east, still remain intact, surrounded with high walls. In all likelihood these walls were continued so as to form a courtyard in front of the house to the south, as was usual in houses of this period. Similar instances occur at Pinkie, Midhope, and Prestonfield, near Edinburgh, where, as here, the walls have been removed. From this court the gardens would enter through the doorway shown in Fig. 974, which still remains *in situ*. What was the courtyard is now a shrubbery, with grass plots, entered from the highway through a gateway having stone pillars, ornamented with cast-iron panels of good design.

CRAIGHALL CASTLE, FIFESHIRE.

The ruinous condition of this castle exhibits a striking result of the destructive forces at work which are steadily bringing our castles and old houses to the ground. The latest portion of the building is not yet two centuries old, and it now stands a naked, melancholy ruin, and has been so for many years, while there has been no deterioration in the character of the neighbourhood to make it less suited for a gentleman's habitation. It is beautifully situated on a small plateau on rising ground about three miles south from Cupar in Fife. The building originally consisted of a Scottish mansion of the late sixteenth or early seventeenth century type (Fig. 975), probably measuring about 93 feet long, with two wings projecting westwards at the north and south ends, and thus leaving an open space towards the west. In 1691 these wings were connected with a Renaissance front, placed in advance of the old front, and nearly filling up the open space between the wings. This addition had a rusticated basement, above which was introduced an arcade two stories in height,

each story having three arches, surmounted with a lofty curved pediment (Fig. 976).

In the original building, shaded black, and indicated by dotted lines on plan, there was a square staircase tower in the re-entering angle of the north wing which contained the doorway, enriched with large bead and hollow moulding. The staircase, 11 feet 3 inches in diameter, started immediately inside the door. Of the projecting wing at the north end, not much remains, merely the return at the staircase tower, seen projecting at intervals from top to foundation. In the plan this wing is shown of the same form as the south wing.

A tower corresponding to the staircase tower was built at the south end in the re-entering angle when the new front was added, as shown on the plan by the hatched walls, and the whole front was brought into a symmetrical arrangement with a classic cornice and balustrade continued along the top.

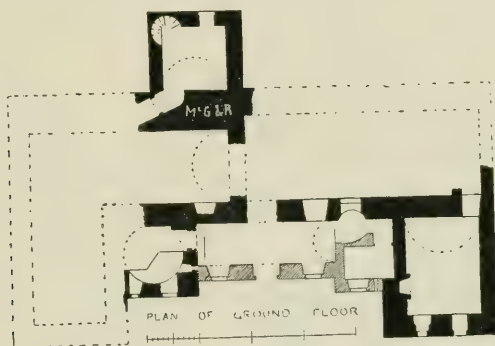


FIG. 975.—Craighall Castle. Plan of Ground Floor.

The new entrance was in the centre, and the space enclosed on the ground floor became a vaulted entrance hall. The old entrance door led as before to the great staircase and the portion of the house on the north side, and a door on the south side led to a new wheel staircase and the rooms beyond.

The whole of the ground floor has been vaulted; many of the vaults are still standing. The back wall, which is of great thickness (7 feet 6 inches), has a tower projecting outwards near its centre, with a singular passage leading to it diagonally through the wall. At the north-east corner of this tower a wheel stair led upwards.

From the view of the projecting south-west wing given in Fig. 976, it will be seen that it has two ruined turrets on its angles, the top member enriched with facets placed diagonal-wise as in the foreground sketch. The style of these ornaments shows that the old house was of the late type of Scottish mansions. Doubtless the other tower was

similarly enriched. The other foreground sketch shows the Hope arms as carved in the circular tympanum, with the date 1691, and the crest of the family, a rainbow, and the motto "Spero suspiro donec."

Craighall was purchased early in the seventeenth century by the well-known lawyer Sir Thomas Hope, a stout advocate of the Presbyterian cause during the reign of Charles I. His charter is dated 1635. Sir Thomas died in 1646, so that it is questionable if any of the buildings here are of his time.

The Renaissance part, which is usually ascribed to him, it is certain he did not build, as it is too late by half a century, having been erected during the time of his grandson. Although the older portion is not usually assigned to him, still it is quite possible that he may have been its author. There is, however, no doubt but that he built the entrance gateway and tower still standing a little to the west of the house, and which bears the date 1637. This tower now forms a part of a farmstead, and is built against in the most incongruous manner, and at the time of our visit was almost entirely concealed with stacks of straw.

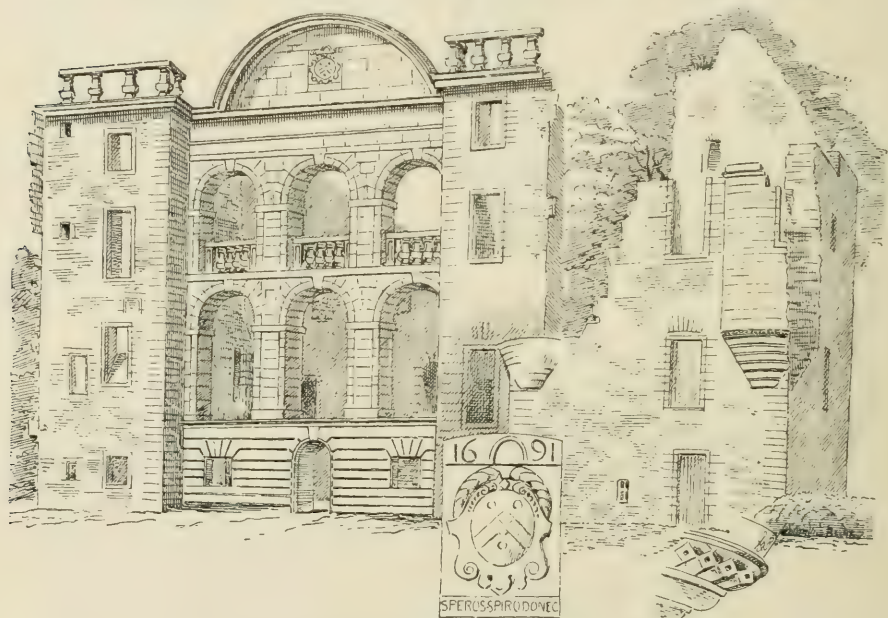


FIG. 976.—Craighall Castle. View from the South-West.

Previous to Craighall becoming the property of Sir Thomas Hope, it belonged for generations to the family of Kinninmond (or Kynninmonth), and the oldest part of the house was doubtless erected by them.

The plan of the building corresponds generally with that of Pitreavie and Castle Stewart, which are both seventeenth-century buildings.

DRUM HOUSE, MIDLOTHIAN.

Drum House is situated about four miles south from Edinburgh. With this mansion we close for the present our review of the Domestic Architecture of Scotland, and we select this edifice for that purpose, as it is a favourable example of the completely developed Renaissance style, in which not a single reminiscence of the Scottish forms and features is to be found. We might have chosen far larger and more imposing examples, but could hardly have found one where the spirit of the Renaissance is carried out with greater refinement and beauty of detail, and this is done with no stinted hand, for throughout the whole house, both externally and internally, there seem to have been no restrictions imposed on the architect, otherwise than as to the size of the building, which, as already hinted, is of modest dimensions.

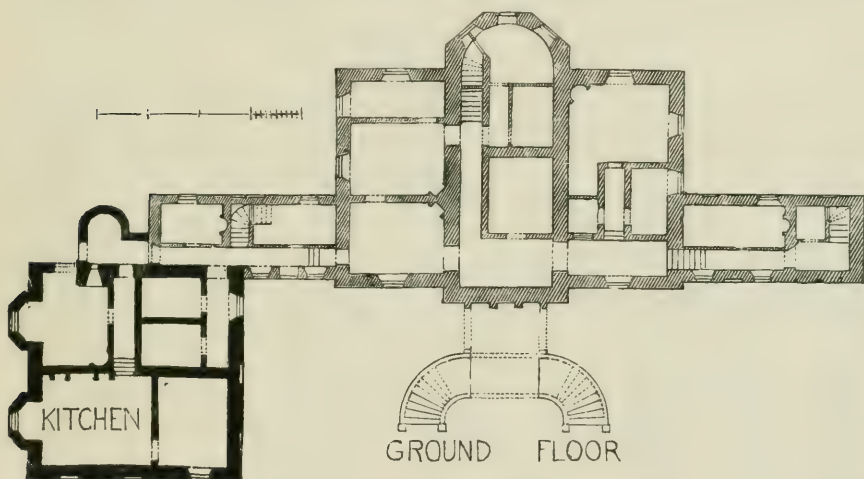


FIG. 977.—Drum House. Plan of Ground Floor.

Throughout this work we have frequently drawn attention to evidences of the influence of the Renaissance on our native style, as at Stirling Castle, Falkland, Linlithgow, Caerlaverock, Innes House, and other places; but at these we have found that that influence has been something merely grafted on to the traditions of the country, and that the real stem of Scottish Architecture has hitherto been of native growth. At Craighall and Caroline Park we have seen the experiment tried of introducing classic work in older buildings, and at Drumlanrig we have an imposing example of early Renaissance. But these are all influenced more or less by the spirit of Scottish art. At Drum all traces of this native style

have disappeared, and its architect, we can easily see, drew his inspiration from buildings entirely "furth of Scotland." Without such an example as Drum, our review of architecture in Scotland would have been incomplete, seeing that for about a century afterwards, wherever there was any architecture of the smallest importance, the Renaissance remained the prevailing style of the country. It is doubtless true that during this period several large and costly edifices were built in what has been called the "Castellated style," but as these belong so thoroughly to the modern system of revival, they do not fall within our limits.

Drum House (Fig. 977) consists of a central block, three stories high, measuring about 68 feet from east to west and about 43 feet 6 inches from north to south, with narrow side wings about 35 feet long, one at each end. The central block is divided into three nearly equal spaces. The middle space (Fig. 978), which projects beyond the line of the north and south fronts, and contains the entrance door facing the south, approached by a spacious flight of stairs, is given up to the entrance hall

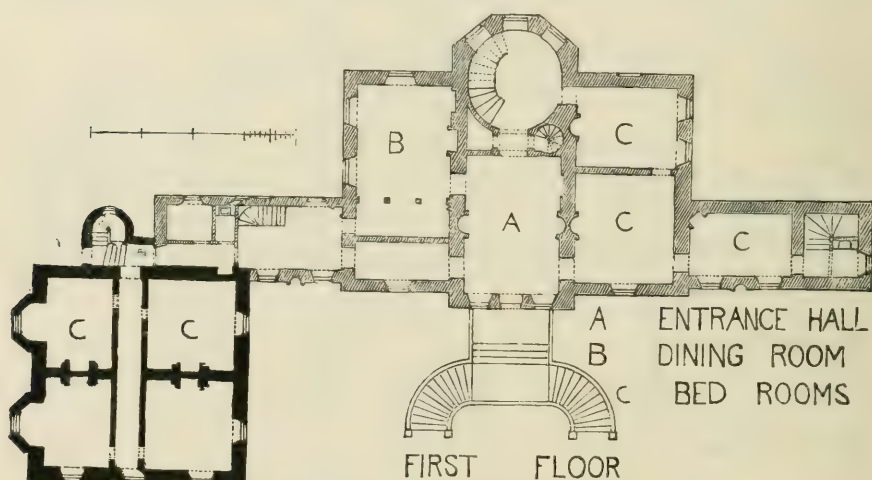


FIG. 978.—Drum House. Plan of Principal Floor.

and the grand staircase; while the side spaces contain, one the dining-room, and the other a morning-room and business-room. Small rooms and staircases leading to the ground floor occupy the wings. Upstairs the whole of the eastern side space is devoted to the drawing-room, the remainder of this floor containing boudoir and bedrooms. A small concealed circular stair leads to additional bedrooms in the attics. The basement floor contains the usual servants' accommodation of a county gentleman's house.

The square block tinted black on plan, represents a portion of an older building which formed the original house of Drum, and contains

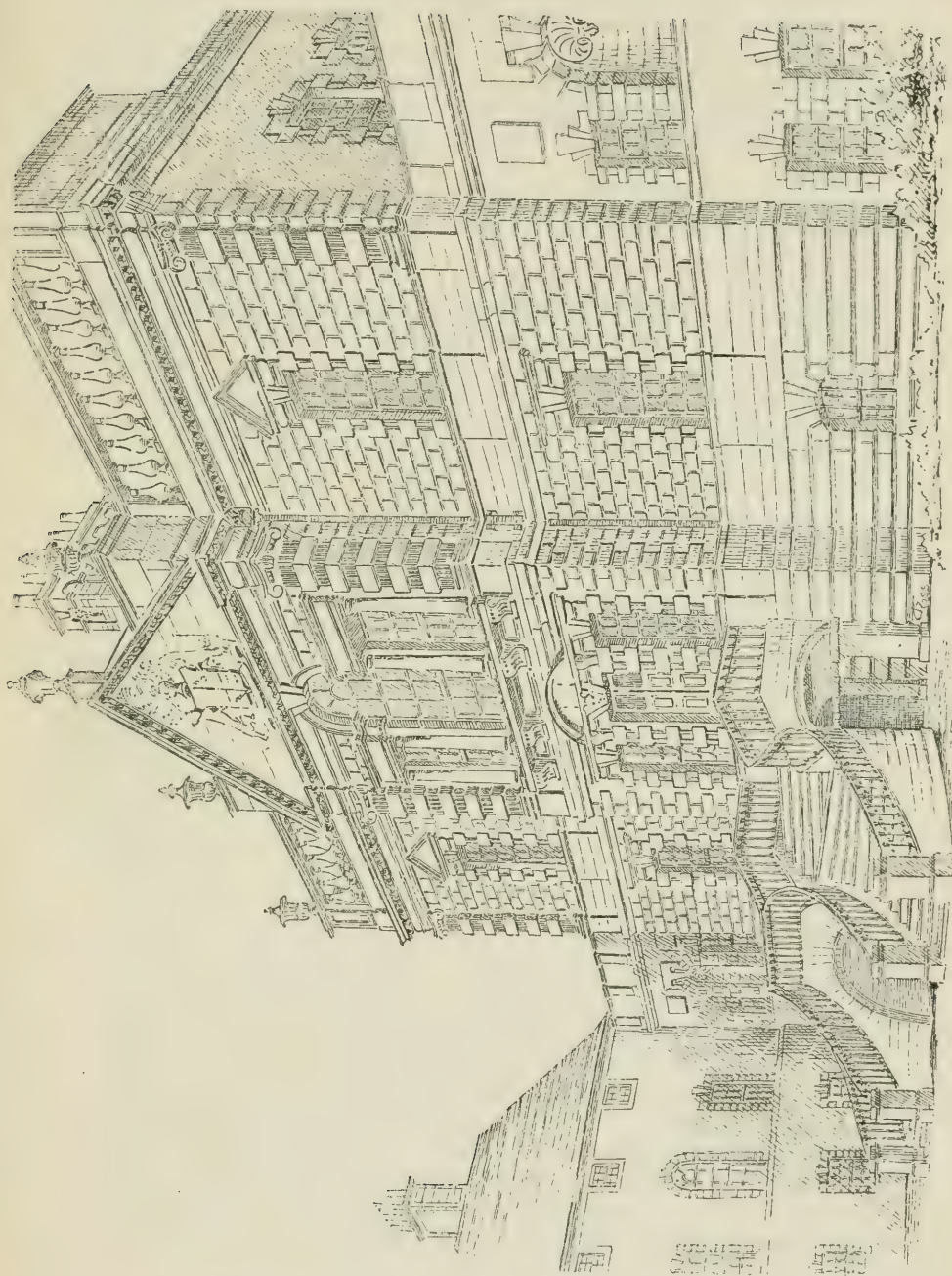


FIG. 979. — Drum House. View from the South-West.

the kitchen and other offices; with bedrooms on two upper floors, all connected with the more modern house. The kitchen is peculiar in construction. It seems originally to have occupied the whole length of the south front, and to have had two central wooden pillars supporting a groined ceiling. It has been subsequently divided by a partition, as shown on the plan, but the arched ceiling and one of the pillars still remain.

The design of the exterior of the mansion is very effective, and is evidently founded on the palaces of Vicenza and other designs by Palladio (Fig. 979).

The interior of Drum House is finished in plaster-work of a very elaborate kind, of which some idea may be formed from Fig. 980, showing the plan of the dining-room ceiling, and Fig. 981, giving a view of the same room. From these it will be seen that there is a service recess, cut off from the main room by three arches, being undoubtedly a survival of the "screens" of the ancient "hall."

The entrance hall and drawing-room (Fig. 982) are equally rich in effective and delicate work.

It is quite evident from these examples that at this period the men who executed the fine plaster-work which we see here were accomplished artists; and that, at all events, in this kind of work, the modellers of the nineteenth century may learn something from those of the eighteenth.

The architect of this house, and of many edifices throughout Scotland, was William Adam of Maryburgh, near Kinross, the father of the celebrated architects, Robert and James Adam. He was born in 1689, and died in 1748, and practised in Edinburgh. He held the appointment of King's Mason, and was the architect of numerous noblemen's mansions throughout Scotland, many of which, drawn by himself, are illustrated in a folio volume entitled *Vitruvius Scoticus*, which was published after his death. In looking at the designs in this volume, one would almost fancy he was turning over the pages of "Palladio." His fame has been eclipsed by that of his sons, but it is open to doubt if he was not at least their equal.

From the time of Bruce down till the beginning of this century, the estate of Drum, with other lands in the neighbourhood, belonged to the Somervilles of Cowthally. From the quaint pages of the *Memorie of the Somervills*, written about 1679 by James, eleventh Lord Somerville, we learn that the Castle of Cowthally, which was situated near Carnwath in Lanarkshire, and must have been one of the grandest in Scotland, was their principal residence. It seems to have been a keep, having enclosing walls and towers, with fosse and drawbridge, to which extensive additions were made in the course of successive generations, and in the sixteenth century was a large castle, in which the King himself was sometimes entertained by his friend, Lord Somerville. It was not till the sixteenth

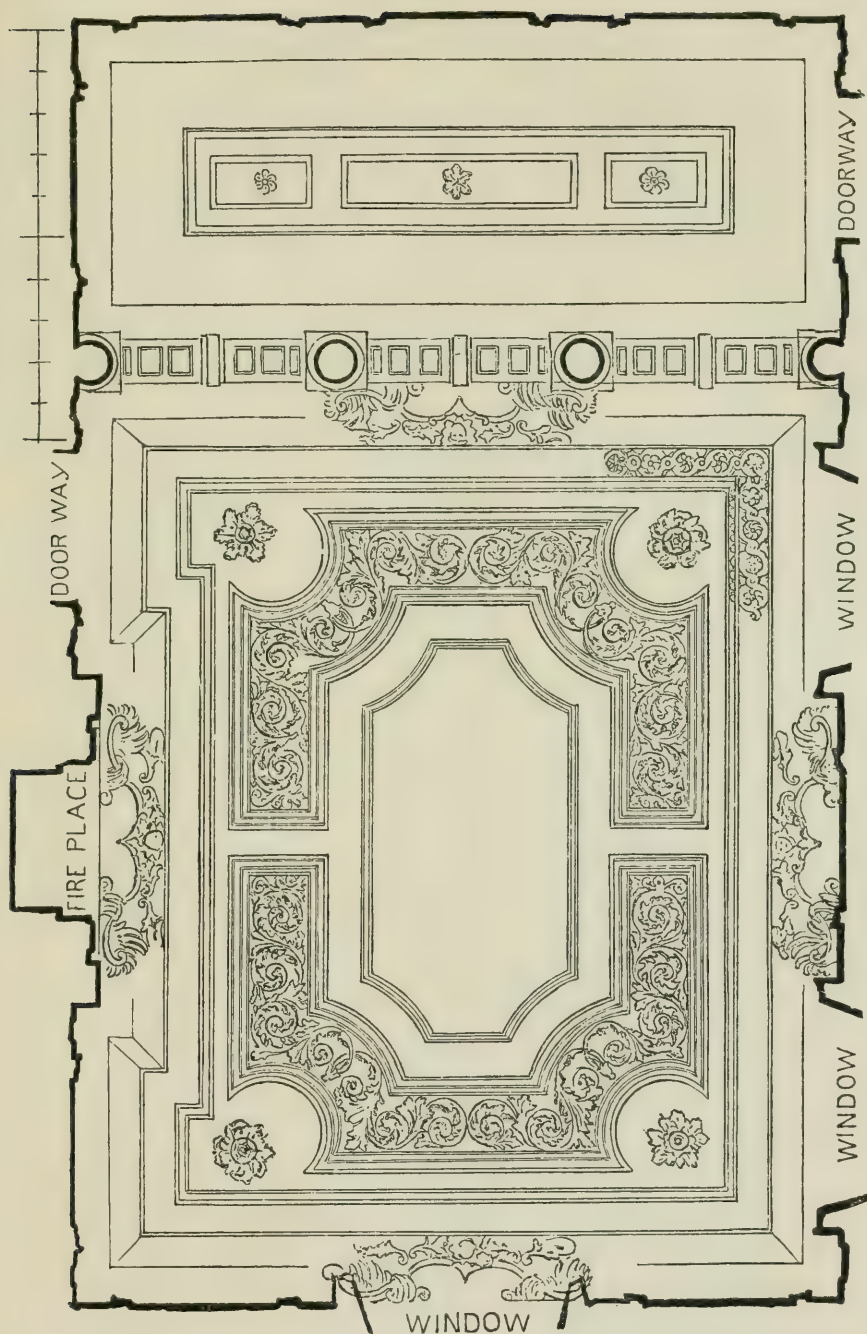


FIG. 980.—Drum House. Plan of Dining-Room, showing Ceiling.

century that the Somervilles appear to have had a residence at Drum.

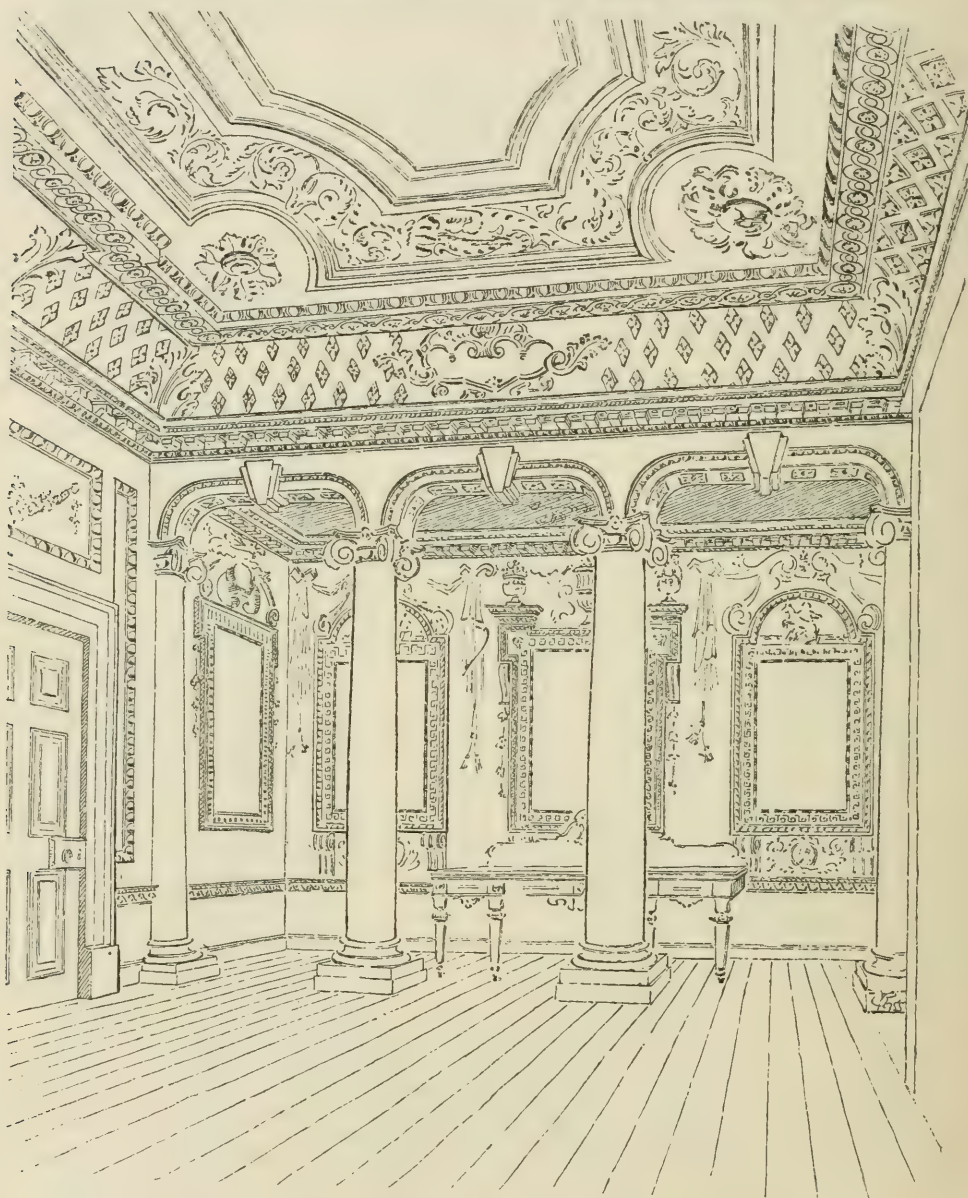


FIG. 981.—Drum House. View in Dining-Room looking towards Service Recess.

Cowthally has now entirely disappeared, but we have still at Drum a portion of the original house. Although a humble dwelling compared

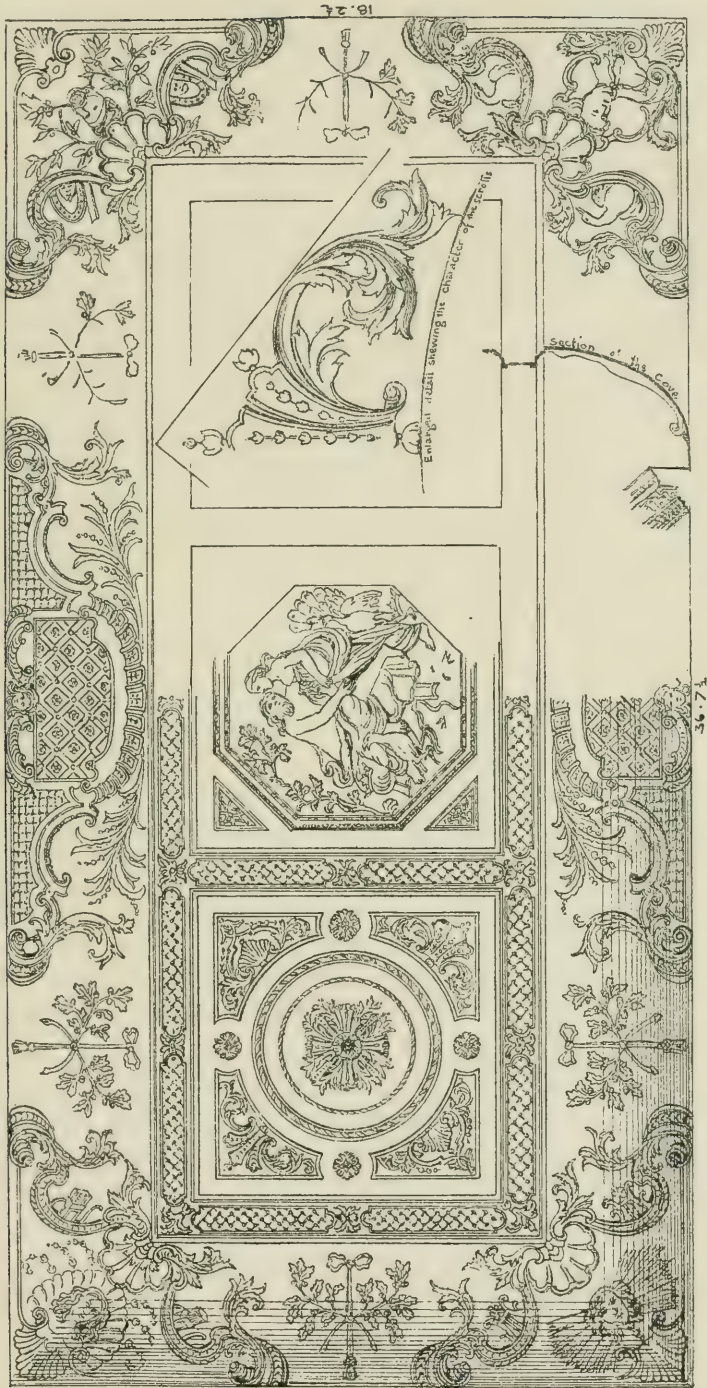


FIG. 982.—Drum House. Drawing-Room Ceiling.
(From a Drawing kindly lent by Mr. W. Scott Morton, of the Albert Works, Tynesburgh, Edinburgh.)

with the more recent mansion just described, it is worth while recalling from the pages of the *Memorie* the circumstances connected with the preliminary arrangements for building the old house of Drum, and all the more so that we get a glimpse of building operations then going on at Seaton Palace, which, like Cowthally, is unfortunately one of the vanished glories of Scotland. We read in vol. i. page 459: "The parliament being brocken up, the Lord Somervill¹ comes to the Drum, accompanied with his father or his brother-in-law (for I am not certane which of the two he was to him), Alexander, Lord Seatone, and John Millne, the kings master meassone. Haveing pitched upon the place for situatione, they agree with him for building a house, the lenth, breadth, and hight, being condescended upon. The wholl contryveance, with the price, was, by the Lord Somervill and Master Millne, remitted to the Lord Seatoune, he being one of the greatest builders of that age; and at that very tyme had the kings master of worke at Seatoune, building that large quarter of his palace towards the north-east. The place of Drum was begun in June, 1584, and finished in October, 1585, in the same forme it is in at present, but one storey laigher; it being some years thereftir by ane casuall fyre brunt doune, Hugh Somervill, youngest sone, but then second sone by the death of his breathren, to this Lord Hugh, rebuilt the same, and raised it one storie higher. The rouses are few, but fair and large; the entrie and stair-caice extremely ill placed, neither is the outward forme modish, being built all in lenth in forme of a church. It was finished the second tyme, being againe brunt by accident in *anno* 1629; and soe remaines untill this day in the possessione of the first builder's posteritie.

"This nobleman, in imitatione of his father-in-law, repaired much of Cowthally house, and made it some what more light, most of the rouses before this being over darke. He likewayes took off the roof from the long gallery, and raised it in hight equall to the two towers whereunto the same gallery joyned, and sclait it all with sclaites. This worke he finished in the year 1586. The building of the house of Drum, and the repairing of the castle of Cowthally, occasioned this lord to contract more debt than what formerly he had putt himself into, by his pleaing with the house of Cambusnethen."²

A memorial still remains at Drum of the successor of the author of the *Memorie*, James, the twelfth Lord,—an iron door-knocker on the outer door of the old house. It bears his initials, J. S., with the date 1698. It is fashioned very much after the manner of the knocker at Traquair, of which a sketch is given.

¹ Hugh, eighth Lord Somerville, who attended the Parliament held in Edinburgh 2d May 1584.

² Relating to a dispute with the Somervilles of Cambusnethan, who seem for a short time to have been possessed of Drum.

The present proprietor of the estate is John More Nisbett, Esq. of Cairnhill and Drum, whom we have to thank for the use of the plans, from which Figs. 977 and 978 are copied, and for much kind assistance otherwise.

CONCLUSION TO FOURTH PERIOD.

As pointed out in the Introduction to this Period it is a transitional one, and there is some difficulty in drawing a line where the Scottish style ends and the Classic begins. These styles are more or less inter-mixed throughout the whole period. At the beginning the Scottish style prevails, but is gradually encroached on by the Renaissance and Elizabethan, which at length completely supersede it; only to be in their turn soon supplanted by the purer Classic.

From buildings such as Wintoun House, Drumlanrig Castle, and Caroline Park the transition is easy to Drum House, the south front of Holyrood Palace, and numerous completely Classical works designed by Sir William Bruce in the reign of Charles II.

In following the history of our Scottish Architecture we have had comparatively few opportunities of remarking on the internal features of the buildings. In nearly all the earlier examples there is scarcely any internal architecture; nothing remains but the bare walls. Almost all the examples of internal design which have been preserved to us are of the latest style included in our survey. These consist of wainscot panelling on the walls, Classic or Renaissance fireplaces, elaborate plaster-work on the ceilings, and other details, all of the Renaissance period, and scarcely differing from those which prevailed at the same time in the other countries of Europe. The internal finishings of the earlier buildings were no doubt simple and rude, so that it was in this department that the contrast with the highly finished mansions of England was most apparent. Scotsmen naturally became better acquainted with the sister country after the removal of James VI. to London, and the comfort and luxury of the English mansions must have impressed them with the feeling that that was the direction in which their houses at home were most deficient, and in which improvement was most called for. It thus happened that in order to remedy these defects the new Renaissance style came first and chiefly into request in connection with internal fittings and decorations, and it made good use of the opportunity thus afforded to it, almost all the interior work of the seventeenth century being in that style. Hence the curious mixture of external Scottish combined with internal Renaissance design which is presented by the houses of the period. This circumstance however gives a certain

special character to Scottish Renaissance work which renders the study of it full of interest.

Mr. Billings thinks it remarkable that the panels of the plaster ceilings should contain representations of Roman emperors, Classic heroes, and Scripture characters, and points to these as a proof that the work was executed by foreign workmen. He declares that had the designs been produced by native artists they would, as true and patriotic Scotsmen, have filled their panels with the heads of Bruce and Wallace or other national heroes. But that is a theory which requires much stronger evidence to support it. The figures used are those which invariably accompanied the revival of the Classic taste and ideas, in painting and literature, as well as in architecture. In England, France, and Germany we find the same Classic and Scripture personages represented almost to the exclusion of native worthies.

SUMMARY.

WE have now completed our survey of Scottish Castellated and Domestic Architecture up to the time when Scotland, like the other countries of Europe, yielded up her native style and adopted that of the Revival of Classic Art. The following are the prominent conclusions we have arrived at from this investigation :—

First, That Scotland possesses a series of castles and mansions dating from the thirteenth to the seventeenth century, the architecture of which forms a complete and independent chapter in the general history of the art ;

Second, That the style of these buildings is marked by a native and national character, possessing many remarkable and characteristic features, and is quite distinct from that of any other country ; and

Third, That these buildings are therefore valuable not only in connection with the history of Architecture, but also as presenting a series of contemporary illustrations of the national and domestic life and manners of the Scottish people.

In conclusion we shall briefly recapitulate the leading facts connected with these three propositions.

FIRST PERIOD (thirteenth century).—Up to the beginning of this period no Norman keeps indicating, like those of England and Northern France, that the strong hand of that powerful race was laid upon the land, had been erected in Scotland. The country was still independent, and retained its primitive system of fortification.

In the thirteenth century the castles of Scotland were constructed after the extended system of the contemporary fortresses in France and England, consisting mainly of strong and lofty walls of enceinte, built with stone and mortar. These walls are generally of the plainest description, and are strengthened with towers at the angles, which served to defend the curtains.

Examples have been given of a complete series of these castles, comprising all varieties from the simple oblong enclosure with towers at one or two of the angles, such as Castle Roy and Kinclaven, to the elaborately fortified and decorated castle of the Early English or Early French type, represented by Bothwell and Kildrummie. We are not aware that a similar series of structures exists elsewhere.

The ornament of this period, when there is any, resembles that of the Ecclesiastical Architecture of the time, and is similar to that of the corresponding date in England.

SECOND PERIOD (fourteenth century).—The Scottish castles of this period are of a very marked and peculiar description. The country, impoverished as it was by the War of Independence, could not attempt to imitate the rapid advance in military architecture which took place at that time in France and England.

It had to content itself with adopting a simple form of tower similar to, and evidently derived from, the "Norman Keep" formerly so prevalent in France and England, but now abandoned in those countries for more than a century. This type of habitation was found to suit the limited requirements and means of the time. Indeed, so admirably adapted was it to the circumstances of Scotland, combining as it did in the simplest and most economical manner, security from without, with the accommodation considered adequate within, that for nearly four centuries, the Norman keep, with various modifications, continued to form the model on which the plans of the great majority of the Scottish castles and mansions were designed.

A barnkin or courtyard, surrounded with a wall, was attached to these keeps, but the enclosing wall did not present the great size and extent of the thirteenth-century castles.

The ornamental features of this period, which, as might be expected, are somewhat rare, were founded entirely on the defensive requirements, such as the corbel table of the parapet and bartizans, with its machicolations, corbels, embrasures, etc.

THIRD PERIOD (1400 to 1542).—During this period the keep plan was still the ruling one. But the original simple form was now in some instances modified by the addition of a wing at one angle, forming what is called the L plan. This plan was occasionally further modified by the insertion of a tower containing the staircase in the re-entering angle.

In the case of Borthwick two wings were added, both on the same side of the main keep. These enlargements are clearly developments of the original quadrilateral keep, and are the natural result of the increasing ease and refinement of the country. There can be no doubt as to their being native developments from the primary simple form. The great number of small chambers formed in the thickness of the walls which are so common in many of the keeps of this date, are another feature peculiar to the Scottish castles. The kitchen in connection with these keeps was probably an outbuilding in the courtyard, or the hall fireplace may often have served the purpose.

At this period, however, the keep plan, even with the additional accommodation provided by means of the above modifications, was found by the more powerful and wealthy of the nobles to be too limited for their requirements, and a new form of plan, derived from abroad, was now introduced. This was the system of arranging the buildings round

the wall of enceinte so as to form a courtyard in the centre. Soon after its introduction this "courtyard plan" became the favourite arrangement in all the larger castles erected in this period, and many old keeps were converted into castles of this description by having additional buildings erected round the enclosing wall of the barmkin. The Royal palaces and the castles of the chief nobles were so rebuilt. Some of the earlier examples, such as Doune and Tantallon, seem to have been erected on the model of certain French castles of the period, having one portion of the buildings set apart as a keep, and detached from the other parts of the castle. This block or donjon was not, however, designed after the model of the old quadrilateral keep, but consisted of a more extended structure, containing numerous public and private apartments, which the more cultivated habits of the time rendered necessary.

Towards the middle of the period this idea seems to have been abandoned, and the more domestic form was adopted of a quadrangle with the edifices arranged at convenience around it, without any portion being specially set apart for defensive purposes. The Royal palaces of Stirling, Linlithgow, and Falkland are designed in this manner.

The ornament of this period, like that of the preceding, is derived from the defensive features, but these now begin to be applied in an ornamental fashion, their pristine useful purpose being to a certain extent departed from. In the internal decoration, fireplaces and cupboards are often treated ornamentally, and are adorned with rather rude imitations of the ecclesiastical carving of the period. In the Royal palaces, and in some of the larger castles, however, the ornament is of a superior character.

Towards the close of the period traces are found in the Royal palaces of the approach of the Renaissance style, and at Linlithgow indications occur of the influence of the contemporary Tudor style of England.

But these examples of foreign taste are exceptional, and were probably the work of artists from abroad introduced by the Kings. The general tone of the design even in these palaces, and certainly in all the other castles erected at this period, whether on the keep plan or the courtyard plan, is entirely Scottish, and its development from the earlier and simpler forms may be readily traced.

FOURTH PERIOD (1542 to 1700).—This period is one in which Scottish Architecture took a new departure in regard to the general effect of the external forms and outlines of domestic buildings as well as in the design of the internal details. The ancient forms of military construction, being now no longer required for defensive purposes, became gradually modified and transformed into ornamental features. The machicolated corbel table, the embrasured parapet and bartizan, and the lofty towers for defence and observation, gave place to ornamental representatives in the shape of picturesque and fanciful corbellings, angle turrets with conical

tops, lofty roofs broken up and adorned with numerous dormers, finials, and clustered chimneys. In this respect Scottish Architecture underwent a similar transformation to that of other European countries, but this change took place, not by the importation of designs from abroad, but by the action in Scotland of the same causes which had produced similar effects elsewhere. The result was, that a new Scottish style of architecture was developed from the old forms, just as in France and England new styles arose which were the direct descendants from and representatives of the older architecture of these countries.

But at this time other influences were at work on Scottish Architecture, as on every other kind of art. The Renaissance was gradually making itself felt, and the revived Classic forms of ornament were slowly but surely coming into use, and superseding those of the native style.

Notwithstanding all these transformations in the external appearance and ornamentation of our architecture, the traditional plans were firmly adhered to. As the country increased in wealth and refinement, the desire for more stately and luxurious abodes was developed. This naturally led to the more frequent use of the courtyard plan, by which the accommodation could be most conveniently increased to the desired extent. That plan also readily accommodated itself to the demand for symmetry, which formed an essential feature in Renaissance design. But even when the Renaissance had completely superseded the native style in the mansions of the nobility and gentry, the old Scottish form of plan was adhered to in the smaller manors and houses of the time. During the whole of the Fourth Period, even up to the last moment, instances occur of buildings erected on the pattern of the simple quadrilateral keep, or on that of one of the enlargements engrafted upon it. The L plan, which was introduced in the previous period, is of very frequent use. The Z plan, a modification of the keep, which was invented during this period, as a form well adapted to defence with firearms, was also largely employed. Examples of these are met with in which the mixture of Renaissance and Scottish ornament is found in all its stages, until in some cases every feature has yielded to the influence of the Renaissance, and the form of plan is all that remains of the native design. The persistence of the keep plan from the date of its adoption, through all the other changes of time and circumstance, is very remarkable. That it was well adapted to the requirements of the country is evident from its continuing to be employed up to the latest period of Scottish Architecture, while the numerous and varied additions it received, show how fondly Scotland adhered to it, and how unwilling she was to abandon it, even although examples of larger and more advanced plans had been introduced into the country. She had found that the keep plan suited her, and had adopted it, and made it her own. The ornamental features might, as we have seen, be entirely changed, but the traditional plan could not be

departed from ; the original body remained, although the external garb was altered. The various modifications of the keep plan, which the changes of the times, and the amelioration of manners, had at different periods developed, merely serve to emphasise the reluctance of the country to abandon the old form.

It has been mentioned that in the districts on the English side of the borders of Scotland and Wales, where the country was disturbed, similar pele towers to those of Scotland were in use till comparatively recent times. This was quite natural, the square tower being the form generally adopted everywhere for a small defensive dwelling. But neither in those localities, nor, so far as we are aware, in any other place, are developments of the keep plan to be found at all similar to those so general in Scotland. Hence the great interest attaching to them, not only as architectural phenomena, but also as affording indisputable data for the representation of the manners and conditions of life of our forefathers.

The great castles of the First Period, with their extensive walls of enceinte, bear witness to the prosperity of the country at the time, and show that the nobility of Scotland then occupied a position similar in power and influence to that of the neighbouring countries.

But their castles were so ruined, and their resources so crippled by the wars of the thirteenth and fourteenth centuries, that during the Second Period the nobles, and even the King, had to be content with the cramped accommodation of the simple keeps then introduced. How they managed to live, with their families, retainers, domestics, and cattle, in these small fortresses, most of which contained practically only three apartments, it is difficult to imagine. It may however aid us in picturing to ourselves their mode of life, if we consider the uses and condition at this time of the "Hall," even in the great English castles. It was there used not only as the place for dispensing the lavish hospitality of the age, but also as a general sleeping-chamber for persons of both sexes and every degree. Mr. Parker points out how "the rude manners of mediæval times tolerated the indiscriminate use of the hall as a sleeping apartment for centuries after the immorality which the practice engendered had supplied themes for the ribald songs and tales of the earliest itinerant minstrels and romancers." He further mentions that the dais was the only part of the hall which was floored with wood, the remainder consisting of bare earth, to which the tables were fixed. This part of the hall was strewed with rushes or straw, not too often renewed, and being frequented by all sorts of people, and serving as a kennel for their dogs, its filthy condition may well be imagined. Mr. Parker says of it, "The space below the dais was called the 'marsh' of the hall, and was doubtless often damp and dirty enough to deserve the name."

By degrees the decencies of life came to be better understood, and in the larger castles of the fifteenth century numerous sleeping apartments, kitchen, offices, etc., were provided in buildings erected in the courtyard. In the keeps also an attempt was made to obtain separate chambers by means of the wings attached to the main building, and in the numerous little wall chambers or closets hollowed out in the thickness of the walls. The latter are generally just large enough to contain a bed, but they are invariably provided with a small window for ventilation. Cramped as they are, they must have been a welcome refuge from the noise and turmoil of the crowded and reeking hall.

It is not easy to realise, even with the aid of accurate plans, the entire mode of life in these abodes. One naturally turns for an illustration to the pages of Scott. But amongst the pictures of mediæval life so vividly portrayed by the Author of *Waverley*, we cannot recollect one in which a clear account is rendered of the interior life of the keeps of this period. The ordinary daily life of the occupants is not very difficult to conceive, the day being occupied chiefly with hunting and other out-of-door employments, and the evening with feasting, singing, and story-telling, varied with the welcome visit of the minstrel. But the occasion of an entertainment is more difficult to conjure up in the mind's eye. These events generally extended over several days, the guests having to come from considerable distances. The resources of the house in the form of private accommodation must then have been put to a severe test.

The noble lord of the castle would welcome each guest on his arrival as he was ushered by the seneschal, with a full list of all his titles, into the hall, and lead him to the seat of honour at the upper or fireplace end of the apartment. In the keeps there was no dais, or raised floor, as in the great halls of the larger castles. The hall being on the first story, with a vault beneath, did not require to have the floor raised so as to protect it from the dampness of the "marsh." Seated in state at the upper end of the hall, the host and his guests might, with pleasant anticipation, contemplate the preparations for the feast going on in the kitchen, at the lower end.

The feast itself was an elaborate and lengthy ceremonial. The chief meal or dinner commenced early in the forenoon. Mr. Parker describes how in England it was accompanied with all the ceremonies and appliances of the pantrier, the carver, and the taster.

The ladies and gentlemen above the salt ate elegantly with their fingers, each couple from the same plate, while the herd below the salt tore the viands with knife and claw. The drinking and carousing which followed can easily be imagined, but when the feast was over, the conveying of each guest in safety to his or her own pigeon-hole must have been an arduous and delicate operation. On such crowded occasions the hall would still form the place of repose for the great mass of the followers,

although some might be stowed away with the horses and cattle in the basement, or the loft in the vault over it.

In the sixteenth and seventeenth centuries the amenities of life came to be somewhat better appreciated, and the number and size of the sleeping apartments in most of the houses was considerably increased, and a separate kitchen was generally provided within the building.

The Z and L plans, when carried up five or six stories in height, enabled this to be done to almost any extent desired, while in the castles designed or enlarged on the courtyard plan, the halls, reception-rooms, and bedrooms were easily multiplied as wanted, and there is frequently more than one kitchen.

The following passage from *The Life of Simon, Lord Lovat*, by Dr. John Hill Burton (p. 172), gives as clear and authentic an account as we have met with of life and customs in a Scottish keep, even in the middle of the eighteenth century. Castle Dounie stood on the slope rising from the Beaully Firth, where the Castle of Beaufort now is, but was razed to the ground after the battle of Culloden. Dr. Hill Burton says: "King, in his *Munimenta Antiqua*, tells us that the birthplace of Lord Mansfield was 'a great square tower, with walls of near thirteen feet in thickness, having small apartments even within the substance of the wall itself. At the bottom of one of which is a noisome dungeon, without light, or even air holes, except in the trap door in the floor, contrived for lowering down the captives, . . . and to speak the truth, even the residence of the well-known Lord Lovat in the Highlands, at Castle Dounie, so late as the year 1740, was much of this kind.

" 'Here he kept a sort of court, and several public tables, and had a very numerous body of retainers always attending. His own constant residence, and the place where he received company, and even dined constantly with them, was in just one room only, and that the very room wherein he lodged. And his lady's sole apartment was also her own bed-chamber; and the only provision made for lodging, either of the domestic servants, or of the numerous herd of retainers, was a quantity of straw, which was spread overnight on the floors of the four lower rooms of this sort of tower-like structure; where the whole inferior part of the family, consisting of a very great number of persons, took up their abode. Sometimes about 400 persons, attending this petty court, were kennelled here, and I have heard the same worthy man, from whose lips the exact account of what is here related has been taken, declare, that of those wretched dependants he has seen, in consequence of the then existing right of heritable jurisdiction, three or four, and sometimes half-a-dozen, hung up by the heels for hours, on the few trees round the mansion.'

"At the long table at Castle Dounie the guests and the viands had a

corresponding progression downwards. At the head of the table where there were neighbouring chiefs or distinguished strangers, claret and French cookery graced the board. The next department was occupied by the Duihne wassels, who enjoyed beef and mutton, with a glass of some humbler wine. The sturdy commoners of the clan would occupy the next range, feeding on sheep heads, and drinking whiskey or ale. In further progress the fare degenerated with the feeders, and clustering on the castle green in sunshine, or cowering in the outhouses in foul weather, were congregated the raganuffins of the clan to gnaw the bones and devour the other offal. It was a rule of the house that the day's provender, whatever it might be, should be consumed; and if the deer-stalker or the salmon-spearer had been more fortunate than usual, the rumour would spread fast enough to bring an immediate demand for the supply. This practice gave much temptation to the troop of servants who attended the table, to snatch away unfinished dishes; and many amusing instances have been recorded of the necessity of the guest at Castle Dounie preserving a ceaseless watch over his plate, and of the certainty of its instantaneously disappearing during any moment of negligence. When the chief's distinguished clerical relative, Dr. Cumming of Relugas, arrived at Castle Dounie one night, tired and hungry, after crossing the mountains, there was not a morsel of food to be found, not an egg or a crust of bread; but a plentiful provision for the day's consumption was brought in next morning."

We have seen that keeps or peles of the smaller kind continued to be erected even in the seventeenth century, as the manor-houses of the smaller proprietors. In many cases these were no doubt occupied by the Border chiefs and their followers, in the same way as the earlier keeps had been by the nobles and their retainers, and the rude mode of living of the earlier period was thus prolonged into later times. This is well illustrated by the above quotation from the *Life of Lord Lovat*.

But a number of these small keeps of late date must have been the dwellings of more peaceful occupants who kept no following of retainers ready to prey upon the stranger or their neighbours; and for a single family of that description the accommodation would suffice.

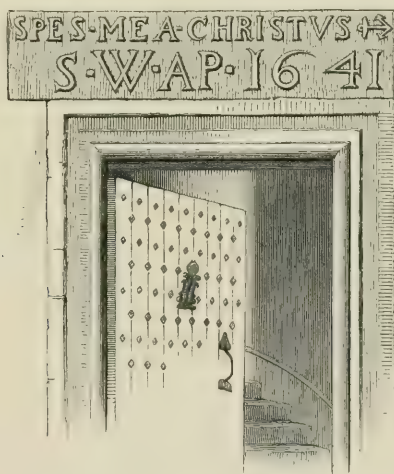
In the larger mansions of the seventeenth century the amelioration of manners is very distinctly shown by the enlarged and improved nature of their accommodation. Besides the hall, drawing-rooms, galleries, reception-rooms, and private parlours, now became common. Bedrooms with dressing-rooms and private suites of apartments were also not unusual. As the other public rooms increased in number, the size and importance of the hall gradually diminished, till at length it dwindled down to the dimensions of the modern dining-room. As modern manners prevailed, the family life increased, and life in common in the hall disappeared. Hence the provision of separate kitchens for the servants, of

which we have met with several examples, which show that their victuals were cooked separately, and that they had now no part in their master's table.

But even at this advanced stage the construction of the mansion proves that the feeling of suspicion and distrust of one another long lingered in the breasts of the Scottish nobles and lairds.

In every house, however peaceful its other arrangements may appear, provision is made for the careful surveillance of all comers, and for armed resistance to attack. The shot-holes and spy-holes seen in the walls of every house, even till well on in the seventeenth century, are a true reflex of the turbulent and suspicious spirit of the time.

Even during the seventeenth and eighteenth centuries Scotland can scarcely be said to have had much experience of the benefits of peace, but the wars of the time of Cromwell were no longer the petty fights arising from the jealousies of neighbouring nobles and lairds. These, as well as the Rebellions of the eighteenth century, were national contests, and probably tended, by uniting the arms of all against a common foe, to obliterate old feuds and knit the nation together with a common purpose. The power and influence of the Crown, too, now made itself more strongly felt, and held unruly spirits in check. Greater security was gradually introduced, and more peaceful dispositions were adopted in the mansions. Defensive features were dropped by degrees, until the modern mansion, at length entirely free from all signs of suspicion or offence, was brought into accord with the confidence and freedom of modern life.



DOORWAY OF PLOUGHLANDS HOUSE, SOUTH QUEENSFERRY.

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Balbythan.	Druminnor.	Knockhall.
Balmacraig.	Federate.	Leslie.
Balquhain.	Fyvie.	Lickleyhead.
Barra.	Gight, or Formantine.	Mar.
Birse.	Glenbucket.	Midmar.
Cairnbulg.	Hallforest.	Muchalls.
Castle Fraser.	Harthill.	Philorth.
Corgarff.	Huntly.	Terpersie.
Corse.	Inverallochy.	Tolquhan.
Craig.	Inverugie.	Towie.
Craigievar.	Kildrummie.	Towie Barclay.
Craigstone.	Kinnaird Head.	Udny.
Delgaty.		

ARGYLLSHIRE.

Dunolly.	Gylem.	Tarbert.
Dunstaffnage.	Kilchurn.	

AYRSHIRE.

Auchans.	Dundonald.	Killochan.
Craigneil.	Kilbirmie.	Kirkhill.
Dean, Kilmarnock.	Kilkerran.	Rowallan.

BANFFSHIRE.

Auchindoun.	Blairfindy.	Eden.
Balveny.	Boyne.	Inchdrewar.

BUTESHIRE.

Rothesay.

CAITHNESS-SHIRE.

Girnigoe.

Keiss.

CLACKMANNANSHIRE.

Alloa Tower.
Castle Campbell.Clackmannan Tower. Sauchie Tower.
Menstrie.

DUMBARTONSHIRE.

Badenheath.

Cardarroch.

DUMFRIESSHIRE.

Amisfield Tower.
Caerlaverock.
Comlongan.
Drumlanrig.Elshieshields Tower. Repentance, Tower of.
Hoddam. Sanquhar.
Lochhouse Tower. Spedlin's Tower.
Lochmaben. Torthorwald.
Morton.

ELGIN OR MORAY SHIRE.

Bishop's House, Elgin.
Blervie.
Burgie.Coxton Tower.
Darnaway.
Duffus.Innes House.
Lochindorb.
Spynie Palace.

FIFESHIRE.

Aberdour.
Balcomie.
Balgonie.
Ballinbreich.
Balvaird.
Collarnie.Craighall.
Dunfermline Palace.
Earlshall.
Falkland Palace.
Fordel.
Kellie.Pitreavie House.
Ravenscraig.
Rosyth.
Scotstarvet Tower.
Struthers.

FORFARSHIRE.

Affleck, or Auchen-
leck.
Arbroath Abbey.
Brackie.Claypotts.
Edzell.
Ethie.
Farnell.Gardyne.
Glamis.
Mains.
Redcastle.

HADDINGTONSHIRE.

Barnes.
Dirleton.
Elphinstone.
Falside.
Fenton.
Fountainhall.Hailes.
Keith House.
Magdalens House.
Northfield House.
Preston Tower.Stoneypath Tower.
Tantallon.
Whittinghame Tower.
Wintoun House.
Yester.

INVERNESS-SHIRE.

Castle Roy.
Castle Stewart.
Dalcross.

Erchless.
Inverlochy.
Loch-an-Eilan.

Muckrach.
Ruthven.

KINCARDINESHIRE.

Allardyce.
Balbegno.
Benholme Tower.

Crathes.
Dunnottar.

Fiddes.
Tilquihilly.

KINROSS-SHIRE.

Burleigh.

Lochleven.

KIRKCUDBRIGHTSHIRE.

Cardoness. Drumcoltern. Maclellan's House. Threave.

LANARKSHIRE.

Avondale.
Bothwell.
Corehouse.

Craignethan.
Farne.
Gilbertfield.

Hallbar Tower.
Jerviswood.

LINLITHGOWSHIRE.

Dundas.
Duntarvie House.
Haining, or Almond
Castle.
Hopetoun Tower.

Houston House.
Linlithgow Palace.
— House of the
Knights Hospital-
lers.

Midhope House.
Niddrie.
Ochiltree.

MIDLOTHIAN.

Borthwick.
Cakemuir.
Caroline Park.
Craigmillar.
Crichton.
Drum House.

Edinburgh—
East Coates House.
Edinburgh Castle.
Moray House.
Granton.
Liberton Tower.

Niddrie Marischall
House.
Peffermill House.
Pinkie House.
Rosslyn.

NAIRNSHIRE.

Cawdor.

Inchoch.

Kilravock.

Rait.

ORKNEY.

Birsay.	Earl Patrick's Palace.
Bishop's House, Breckness.	Notland.
Bishop's Palace, Kirkwall.	

PEEBLESSHIRE.

Drochil.	Neidpath.	Traquair House.
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PERTHSHIRE.

Aldie.	Grantully.	Newton.
Castle Huntly.	Innerpeffrey.	Ruthven, or Hunting-
Culross Palace.	Kelty House.	tower.
Doune.	Kinclaven.	Stobhall.
Drummond.	Kinnaird Tower.	Tullyallan.
Elcho.	Megginch.	Williamstoun House.
Evelick.	Moncur.	

RENFREWSHIRE.

Crookston.	Leven.	Newark.
Inverkip.	Mearns Tower.	

ROSS-SHIRE.

Ballone.	Kilcoy.
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ROXBURGHSHIRE.

Fernieherst.	Hermitage.	Smailholm Tower.
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SELKIRKSHIRE.

Fernielee.	Newark.
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SHETLAND.

Muness.	Scalloway.
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STIRLINGSHIRE.

Airth.	Carnock House.	Stirling Castle.
Argyll's Lodging.	Stenhouse.	Torwoodhead.

SUTHERLANDSHIRE.

Bishop's Palace, Dornoch.

POSTSCRIPT.

DURING the course of our investigations we have been much struck by the very large number of castles and mansions still existing in Scotland. These belong to all periods, and many of them are very interesting and remarkable.

Subjoined is a list of castles, of a considerable number of which we have drawings, but for want of space we have been obliged to omit them from the present volumes. The houses and mansions of the towns have almost all been so treated. These alone are sufficient in number and interest to form a valuable work.

In our various excursions we have spent many a weary day in the fruitless search for castles and houses, which the Gazetteers and Maps declared to exist, but which have long ago disappeared.

To save other inquirers so much resultless waste of time and energy, it would be very desirable if a reliable Guide were prepared,—a kind of *catalogue raisonné* of ALL the Castellated and Domestic Buildings of Scotland. It would be to us a labour of love to engage in such a work, and provided a general interest were aroused in the subject, and the assistance of local architects and other competent advisers were volunteered, probably the thing might be accomplished.

The degree of favour with which the present work is received will serve as an index to the wishes of the public on the subject, and will enable us to judge whether such an appendix to or continuation of it is desired. Very many of our old Castles are now reduced to mere fragments, while of others the site only is discernible from the mounds which cover their ruins. In such cases a short explanatory note would be sufficient, and only when there are any architectural features specially worth recording would drawings be required.

We may add that any information, architectural or historical, connected with castles and mansions in Scotland, will be very acceptable. It is most difficult to obtain reliable accounts or descriptions of ancient buildings; in fact, we have frequently found those most written about and lauded, to be of comparatively small value, while others, often most important as specimens of Architecture, are almost unknown. Hitherto there has been nothing for it but to visit all, and see with our own eyes what they are like,—a course frequently involving great inconvenience and loss of time. Hence the value of any trustworthy information

(especially when accompanied with a sketch, however slight, or a photograph) regarding ancient structures, particularly those in the remoter and less accessible localities.

In the annexed list we have marked with an asterisk those buildings of which we have plans and notes, and we should be happy to receive information with regard to any of the others. Should our readers know of any not included in the foregoing work, or in the subjoined list, we should esteem it a favour if they would kindly communicate with us regarding them.

Aberdeenshire.

*Aboyne.
 *Asloon.
 Boddom.
 Caskieben House.
 *Cluny-Easter.
 *Colquhony.
 *Corsindae.
 Culter House.
 *Dunnideer.
 Ellon.
 Fetternear.
 Frendraught.
 Gartly.
 Gask.
 *Hallhead.
 Hatton.
 Kemnay House.
 King Edward.
 Kingswells House.
 Knockespoek.
 *Leithhall.
 Lesmore.
 Ludquhairn.
 Muiresek.
 Peterculter.
 Pitcaple.
 Pitfichie.
 Pitsligo.
 Pitullie.
 Ravenscraig.
 Rubislaw.
 Schivas.
 Slains.
 Tillycairn.
 Tillyfour.
 Tyrie.
 Wardes.
 Westhall.

Argyllshire.

Achalader.
 Achaneluin.
 Aird.
 Archonnell.
 Ardkinglass.
 Ardmaddy.
 Ardnare.
 *Aros.
 *Artornish.
 Barbreck.
 *Barcaldine.
 Calton.
 Carnasscery.
 Carrick.
 Castle Lachlan.
 Castle Luin.
 Castle Shinna.
 Castle Swin.

Castle Tirrin.
 Claig.
 Coefin.
 Coll.
 Craignish.
 Doun Vullan.
 *Duart.
 Dunderaw.
 Dungaig.
 Dunnamaig.
 Duntroon.
 Duntulm.
 Dunvegan.
 Fincharn.
 Finlaggan.
 Gurin.
 Inishail.
 Inverawe.
 Kilberry.
 Kilcorvin.
 Killminver.
 Kilkieran.
 Kilmartin.
 *Kinlochaline.
 Lisnmore Palace.
 Lochburg.
 *Mingarry, or Riddle.
 Moy.
 Port-na-Shirrach.
 *Skipness.
 Stalcaire, or Stalker.
 Tirfour.
 Toward.

Ayrshire.

Ailsa Craig.
 Akat House.
 Ardrossan.
 *Ardstinner.
 Auchencloich.
 Auchenharvie.
 Auchenleck.
 *Barr.
 Blair.
 Blairquhan.
 *Brisbane House.
 Busbie.
 Cairnhill.
 Caprington.
 *Carleton.
 Cessilis.
 Cessnock Tower.
 Clonbeith.
 Corsehill.
 Craigie.
 *Craufurdland.
 Crosbie House.
 *Dalquharran.
 Drongan.
 Dunduff.

Dunure.
 Elliotsun.
 *Fairlie.
 *Ferringzean.
 Galston, Lockhart's
 Tower.
 Giffn.
 Glengarnock.
 Greenan.
 Hasilhead.
 *Hunterstoun.
 Irvine House.
 Kerrila House.
 *Kilburne.
 Kilmarnock, House of
 Earl.
 Kilmaurs.
 Knockdolian.
 Ladyland.
 *Law.
 Loch Doon, or Balliol.
 Loudon.
 Martnaham.
 Mauchline.
 Maybole Castle.
 Maybole Tolbooth.
 *Monk.
 Montgrennan.
 Newmilns.
 *Pinwherry.
 Pitcon.
 Polkelly.
 *Portincross.
 Skeldon.
 Sorne.
 Stair House.
 Stanecastle.
 Sundrum.
 Thomaston.
 Trabboch.
 Turnbull.
 Woodsyde.

Banffshire.

*Ballindalloch.
 *Boharm.
 Boyndie.
 Carnousie, Forglen.
 Crombie.
 Cullen House.
 Deskford.
 Drumlin.
 Findlater.
 Fordyce.
 Gartly.
 Keith.
 Kilmaichlie House.
 Kinnairdy.
 Pitgair, or Wallace
 Tower.

Berwickshire.

Bassendean.
 Bemerside.
 Billie.
 Blannerne.
 Byreclench.
 *Cockburnspath.
 *Corslie, or Corsbie.
 Cowdenknowes.
 *Cranshaws.
 Eccles.
 Edington.
 *Evelaw, or Ively.
 *Fast.
 Gordon.
 *Greenknowe.
 Harehead.
 *Hatton Hall.
 *Home.
 Kames.
 Kimmerghame.
 Lennel.
 Mullerstown.
 Nisbet House.
 Scarlaw.
 Simprin Barns.
 *Thirlestane.
 *Wedderlie.
 Westmorsyton.
 Whitslaid.

Buteshire.

Brodick.
 Cumrie.
 Eillangheirig.
 Kames.
 Kildonan.
 Kirkbryde.
 *Loch Ranza.

Caithness.

Achainstal.
 Achnananain.
 Achnarara.
 *Ackersgill Castle.
 Barrogill.
 Berriedale.
 Brabster.
 Braal.
 Brims.
 Buchollie.
 Clyth.
 Dalrid.
 Dirlot.
 Downreay.
 Dunbeath.
 Forse.
 Freswick.
 Hempriggs.

Latheron.
Lochmor.
Lybster.
Knockinnan.
Olrig.
Oldwick.
*Scrabster.
Swiney.
Thurso.

Dumbarton.

Arden House.
Ardincaple.
Bauachra.
Camstraddan.
Cardross.
Castlecary.
Cochna House.
Craigton.
Dachray.
Dalquhurn.
Darleith.
Drumhead.
Drumrycastle.
Dumbarton.
Dunglas.
Edinbarnet.
Garscadden.
Gartshore.
Kilmahew.
Kilmaronock.
Kirkintilloch.
Rossdhu.

Dumfries.

Auchen.
Auchincass.
Blacket.
Bogrie.
Boushaw.
Closeburn.
Cornal.
Cowhill.
Dalswinton.
Dryfesdale.
Eliock.
Enoch.
*Frenchland.
Friars Carse.
Glenae.
Glendinning.
Hollows.
Holmains.
Isle.
Lagg.
Langholm.
Lun.
Raffels.
Redhall.
Robgill.
Sandywell.
Stableton.
Wallace's House.
Woodhouse.

Edinburgh.

Baberton House.
Bevelaw.
Bonnington House.
Ratho.
*Brunstane Castle.
Brunstane House.
Joppa.
Calder House.
Carberry Tower.
Cateune.
Cockburn House.
*Colinton.
Craiglockhart.

*Cramond.
Dalhousie.
East Cairns.
Falla.
Harburn.
Hatton.
Hawthornden.
Heriot's Hospital.
Holyrood.
Inch.
Lauriston.
*Lennox.
Logan House.
Lugate, or Ewes.
New Byres.
Torwoodlee.
Windydoers.

Elgin.

Aslink.
*Brodie.
*Elches Wester.
*Do. Easter.
Kincorth.
Logie.

Fife.

Airdrie House.
Ardress.
*Arnot.
Auchtermuchty.
Balbeadie.
Balbirnie.
Balcarres.
Balcaskie.
Balcruvie.
Balfour, or Balor.
Balmule House.
Bahnutie.
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